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art direction

*detroit issue
july 1956
forty five cents
cover: bruce unwinn*

Martin

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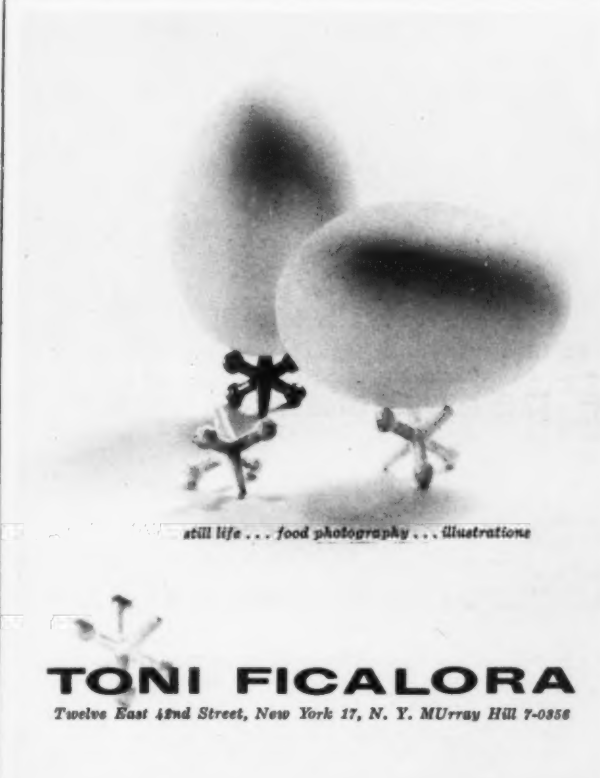
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ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

Detroit is a wonderful town!

Yes, Detroit is a wonderful town. And it's a wonderfully different town, too!

Unlike other major graphic arts centers. Detroit is basically a one product town. Doctor, lawyer, merchant, chief... rich man, poor man, beggar man, art director — our one big interest, our one big love is automobiles.

We think differently! We live differently! We even talk a different kind of language.

This business of being different is evident in our Art Directors Club, too. Like all major ADC's, we're interested in bettering the lot of Art Directors, in the exchange of ideas, in improving the quality of our work and in adhering to the Code of Fair Practices. But even more, we have an Art Directors Club with a heart.

Several years ago, we started on a project to spread a little joy to people in Detroit hospitals. Every year we donate paintings to all hospitals in the area. The club members go all out for this project.

This year, a sizeable group of our members visited children's wards in several hospitals. We made sketches of the kids and gave them a little show to cheer them up. You can be sure — we all felt better for it.

We contribute to civic projects, too. As you probably know, Detroit is in the midst of a great face lift to end all face lifts. We've donated heavily to speed this rebuilding along.

Yes, we can boast about one of the nation's most active Art Directors Clubs. Our year is chuck full of projects, meetings and parties so all members can have fun, learn a few things and profit in all ways by their membership.

Our monthly meetings range anywhere from stag nites to lectures to fantastically successful masquerade balls.

One of our major meetings each year is the Art Directors and Studio Night. We play host to all the Detroit studios, meet them socially and show them that just because "you gave that job to somebody else" you don't really pull wings off flies. Agency and studio personnel alike gain plenty from this meeting.

Then there's our annual Awards Dinner. Down through years, we attract more than five hundred to this affair. This year was no exception. Our exhibit was held at Northland Center. Twenty times the number of usual visitors wandered

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JIM JACKSON was born in Kentucky 33 years ago. Shortly thereafter he moved to Detroit, where he has resided without interruption except for a three-year hitch in the Air Force. At one point in his education, he was torn between a literary or an art career. That indecision was concluded when he won an art scholarship. He attended various art schools in Detroit and started working in art studios at an early age. Jim is married, the father of a son and daughter. In his leisure time, which these days is rare, he enjoys listening to classical music and when he has the time and the weather is agreeable he plays an impressive game of golf.

He Interprets Creatively . . .

Jim Jackson is an advertising artist who has a mutual respect for both words describing his profession. He is an advertising man's illustrator because he insists on knowing all about the printed piece: what it is intended to accomplish, the level of the market to whom the message is directed, the nature of the advertising appeal. He knows that art and copy should be integrated, unified, completely compatible.

Then because of his fine draftsmanship, his ability to paint and design illustrations believable and beautiful, he becomes an art director's illustrator. Each year he has become more popular with art buyers who demand a consistently fine job of illustration in a field where consistency is not always the rule.

We at McNamara Brothers, Inc. are proud to have Jim Jackson on our staff of illustrators. Our representatives will take pride, too, in showing you samples of Jim's work.

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MU 3- 6364

letters

More bouquets...

...I consider Art Direction the best magazine of its kind available and I look forward with enthusiasm to each new issue.

Carl Le Vander, designer,
Lester Beall Design Group

Required reading...

It was with regret that I found myself compelled to discontinue my subscription to your valuable magazine.

I am presently a member of the United States Army and therefore thought I would have little or no time for myself. I find now that in the position I occupy there is indeed ample time to do my required reading. Your magazine falls into this category.

I hope to eventually return to the advertising field after I complete my tour of active duty and therefore find it necessary to "keep posted" on the latest trends in the field.

Enclosed you will find a check for my two year subscription.

Norman F. Lazarus
2/Lt. Company B
Executive Officer
Ft. Devens, Mass.

Account not lost...

Under the ART & DESIGN subdivision of your column "Trade Talk" in the May issue of your good publication, you make a statement that has us wondering. It says on page 70 that:

"NORTHROP AIRCRAFT ads, via Ruder & Finn Associates, feature models rather than actual planes to tie in with 'building for the future' theme."

As things were at five p-em tonight, Northrop Aircraft, Inc., was a valued account of West-Marquis, as it has been for the past six or seven years. We used a model of the Northrop Scorpion F-89D airplane in one of our recent full color ads that ran in U. S. News & World Report, Fortune, and a number of Aviation papers, but Ruder & Finn had nothing to do with it.

Have we lost the account? Or what?

Roger Combs, Account Executive,
West-Marquis Inc.

No... Mr. Combs, you didn't lose the account. Ruder & Finn Associates handle the account of the maker of the models (Revell, Inc.) used in the Northrop ads. We're sorry if we scared you.

acrolite

fixatives are "out of this world"
...have you tried them?



**Let Clyde McWilliams
and Gene Connelly
help you with your
'57 car programs...**



clyde mc williams



gene connelly

Illustrators
Karl Anderson
and Don Whitney
on studio staff.
Bill Fleming,
represented
exclusively
in Detroit,
by La Driere.



bill fleming



karl anderson



don whitney

Clyde has specialized for many years, in the rendering of automobile interiors. Gene, in addition to his car illustrations, supervises every step of the "pencils" and car "draw-ups" to insure the quality La Driere has long been noted for.

In addition to Clyde and Gene the other 15 artists shown here are your guarantee of the quality and dependable Service La Driere has faithfully maintained for over 28 years.



LA DRIERE STUDIOS, INC.
 1700 CADILLAC TOWER
 DETROIT 26, MICHIGAN
*headquarters for quality automobile
 art for over twenty-eight years*



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A completely integrated 24-hour graphic arts service for advertising agencies, publishers, art studios and advertisers.

specialist in the placement of art personnel

FRANK BOWLING agency
18 east 41st street, new york 17, n. y.

LExington 2-0038

by appointment only



10. 6 1981 **DAN C. MILLER** STUDIO

EXTERIORS & INDUSTRIALS

75 WEST 45th STREET NEW YORK 36, N. Y.

PRODUCT STILL LIFE MERCHANDISE ILLUSTRATIONS LETTERING LAYOUT & DESIGN COLOR RETOUCHING DYE TRANSFERS FLEXICHROMES MECHANICALS

OPPORTUNITY for Junior **ILLUSTRATOR** with unusual talent that can be developed to work with Los Angeles' top art group. Must have some experience—be capable at line and brush grey art. Send samples (3 or less) with resume to Hazel Clements, 2801 W. 7th St., Los Angeles 5, Calif. Our employees know of this ad; inquiries confidential.

tax talk

MAXWELL LIVSHIN, CPA

Transportation expenses

The term "transportation expenses" includes transportation fares of all kinds and the cost of operating and maintaining an automobile to the extent attributable to the actual conduct of your business or employment. Expenses for commuting between your residence and any business location situated within the area of your "tax home" are not deductible, regardless of the distance you commute or even though you are employed on different days at different locations within your "tax home." However, if you work at two or more different places in the same day (whether or not for the same employer) your expenses in getting from one such place to the other are deductible. The following questions and answers from U.S. Treasury Department publication No. 300 illustrate the above principles.

- Q.** I live with my family in Chicago but I work in Milwaukee. During the week I stay at a hotel in Milwaukee and eat my meals in a restaurant. I return to my family every weekend. May I deduct any of my expenses for travelling, meals and lodging?
- A.** No. Milwaukee is your home for tax purposes and your expenses for travelling, meals and lodging are personal expenses.
- Q.** I live in Kansas City where I work. I have been assigned to duty in Omaha for 60 days. Occasionally I return to Kansas City on my days off, but most of the time I stay in Omaha. What expenses may I deduct?
- A.** You may deduct the necessary travelling expenses incurred in travelling from Kansas City to Omaha and return if they are no more than the amount it would have cost you for your meals and lodging had you stayed in Omaha. If they are more, your deduction is limited to the amount you would have spent in Omaha. If you retain your room in Omaha, your expenses of returning to Kansas City are deductible only to the extent of the amount you would have spent on meals had you stayed in Omaha.
- Q.** I work for two different employers in the city in which I live. Most of the time I work a full work shift at my principal place of employment, and then work a part shift for my second employer some distance away. I do not need transportation in performing duties on either job, but I do require transportation to get
- (continued on page 68)*

GOOD ARTWORK speaks for itself



a BIGGER & BETTER **MDM** to serve you

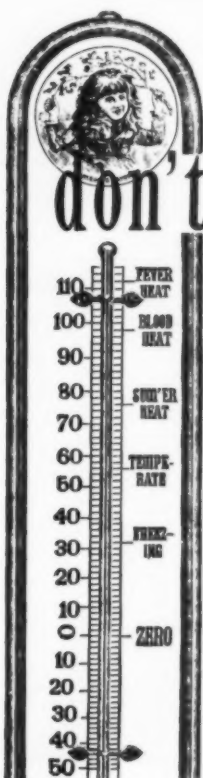
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STUDIOS**

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for
Art
and
Photography



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vacation time . . .

*when you miss
deadlines . . .*

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MECHANICALS
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PRODUCTION
studio

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cle clark
photography

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the illustrators' group

of New York City takes pleasure in announcing the selection of Friedrich, Frisbie and Cox, inc. of Detroit as their mid-western representatives.

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HARRY ANDERSON
ARIANE BEIGNEUX
ROBERT BERRAN
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STEPHEN CHAN
WILLIAM DOLWICK
NICK HUFFORD
TONY KOKINOS
AL KORTNER
VIC LIVOTI
ROBERT LOPSHIRE
TOM MILLER
JAMES MINNICKS
ROBERT OSONITSCH
GUSTAV REHBERGER
CLIFFORD SCHULE
ROBERT SKEMP

JACK WITTRUP,

The Illustrators' Group

NEW YORK CITY

call
or
write



... our local representatives
at 2210 Park Avenue, Detroit
... for contact, **WOODWARD 2-6145**

f ilmo type

by craftsmen

... photo-lettering spaced properly
and reflecting over 40 years of
experience with quality typography
... stretched, squeezed or shaped
to your exact specifications.

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1548 Porter Street • Detroit 16, Mich.
WO. 5-5555

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**duplicate color
transparencies**
any size up to 40" x 60"

*direct from artwork
or from transparencies*

■
*projection slides in any
size and style, Vu-Graph,
VisualCast, lantern slides,
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**rocket®
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*the monthly news magazine
of advertising production*
\$1.50 for 12 issues

43 E. 49th St., New York 17

*If you seek
economy in
publication
production...*

Tony Cooper
PLAZA 8-1510

DAN C. MILLER STUDIOS
DD 6 1962

**INTERIOR
ILLUSTRATIONS**

75 WEST 45TH STREET NEW YORK 36, N. Y.

INDUSTRIAL SCENES
FASHION ILLUSTRATIONS
STILL LIFE - PROPERTIES
MERCHANDISE
CARTOON & DESIGN
EXHIBITION
COLOR REPRODUCTION
DYE TRANSFERS
MERCHANDISE

coming events

Through July 31 . . . Books produced from 1450 to 1500. N.Y. Public Library, Room 3.2. 9 AM-5 PM.

Through August . . . O. Winston Link show, b/w photography of last steam-powered railroad. Open 12-6 weekdays, 58 E. 34 St. By appointment, MU 5-7326.

Through Sept. 24 . . . oils, gouaches, wood sculptures by Nigerian artist Ben Enwonwu at N.Y. Public Library's Schomburg Collection, 103 W. 135th St., N.Y.C. 9-9 Mon.-Thurs.; 9-6 Fri.

July 22-27 . . . Photographers' Association of America, annual convention and trade show. Conrad Hilton Hotel, Chicago.

Sept. 22-25 . . . Advertising Specialty Nat'l. Ass'n. annual convention and fair. Palmer House, Chicago.

Oct. 1-3 . . . Direct Mail Advertising Ass'n. annual convention. Hotel Statler, NYC.

Oct. 19-22 . . . Screen Process "Cavalcade of Progress", 8th annual industry convention and exhibition. Hotel Sherman, Chicago.

Nov. 11-15 . . . Outdoor Advertising Ass'n. of America. Ambassador Hotel, Los Angeles.

Nov. 19-21 . . . Advertising Essentials Show. Statler Hotel, NYC.

Philadelphia Art Alliance (251 S. 18th St.) . . . thru Aug. 15, Philadelphia Water Color Club annual Members Exhibition.

Philadelphia Museum of Art . . . exhibition of American antique silver by Philadelphia makers. Through Sept. 9.

Museum of Modern Art, NYC . . . thru Aug. 5, Recent Drawings USA, exhibition and sale; Thru Aug. 5, Kandinsky Murals; thru Sept. 9, American painting and sculpture; thru Oct. 7, 60 etchings and lithographs by Henri Matisse; Aug. 29-Nov. 4, Textiles USA; Oct. 8-Dec. 2, Masters of British Painting, 1800-1950. Approximately 100 paintings included.

Art Institute of Chicago . . . indefinite schedule, Mohican Murals and Ancient Peruvian Art; permanent, 67 American and European miniature rooms; thru Sept. 30, "Contemporary Japanese Pottery".

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.

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HIT THE MARK

PHOTOGRAPHICALLY

with **JOE CLARK**, h.b.s.s.

Call us for Photographic Ideas and Pictures That Tell A Story.

JOE CLARK, h.b.s.s., 3513 Woodward Ave., Detroit 1, Michigan Phones, Temple 2-0326 Twinbrook 1-2817

WECO STUDIO

Take advantage of our
complete service, including:

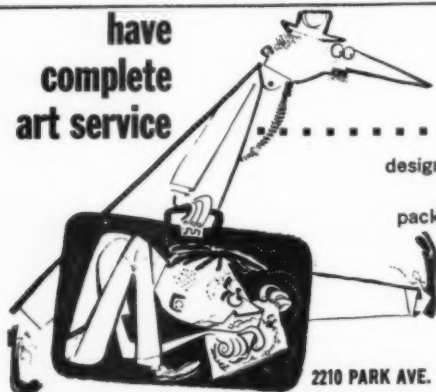
- Photography
- Flexichrome Prints
- Finished color work ready for reproduction any size up to 40 x 70 inches or we can work from any copy that you may supply.

FIRST
in
FLEXICHROME

MU 5 1864-5

14 EAST 39th STREET, NEW YORK 16, N. Y.

have
complete
art service



.....will travel

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mechanicals ■ retouching
package design ■ flexichromes
point of sale ■ cartooning



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art
for
television

h. c. sanford associates

343 LEXINGTON AVE. N. Y. C. MURRAY HILL 6-2068

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PRODUCT MODELS
STORY BOARDS
FLIP CARDS
ILLUSTRATIONS
DISPLAYS
TELOPS

FLEXICHROMES
LAYOUT & DESIGN
MECHANICALS
ILLUSTRATIONS
FASHION
MERCHANDISE
STILL LIFE, PRODUCT
INTERIOR EXTERIOR
INDUSTRIAL SCENES

DAN C. MILLER STUDIOS
JU. 5-1952

BLACK & WHITE AND
COLOR RETOUCHING

75 WEST 43RD STREET NEW YORK 18, N. Y.



FLAX
artists' materials

Chicago
Los Angeles
New York
San Francisco

business briefs

Slowdown in many studios was experienced during the Spring. Business leaders at the Spring session of the Business Advisory Council predict a general business slump, or dip, but expect recovery by last quarter of 1956.

The businessmen criticized the Administration policy of short-term tight money and the raising of the Federal Reserve rate. Meanwhile auto manufacturers and farmers and farm tool manufacturers are experiencing a slump ranging in spots from 10% to 80% off last years' levels.

But economists continue to be optimists. McGraw Hill surveys of capital expenditure plans indicate bullish future. More than \$39 billion for new plants and industry will be spent this year, an increase of 30% over 1955 spending.

Ad indices, meanwhile, for early 1956, show business is good. General index, as reported in Printers Ink, is ahead of 1955 levels. Specific media are also ahead of 1955 except for radio and farm publications.

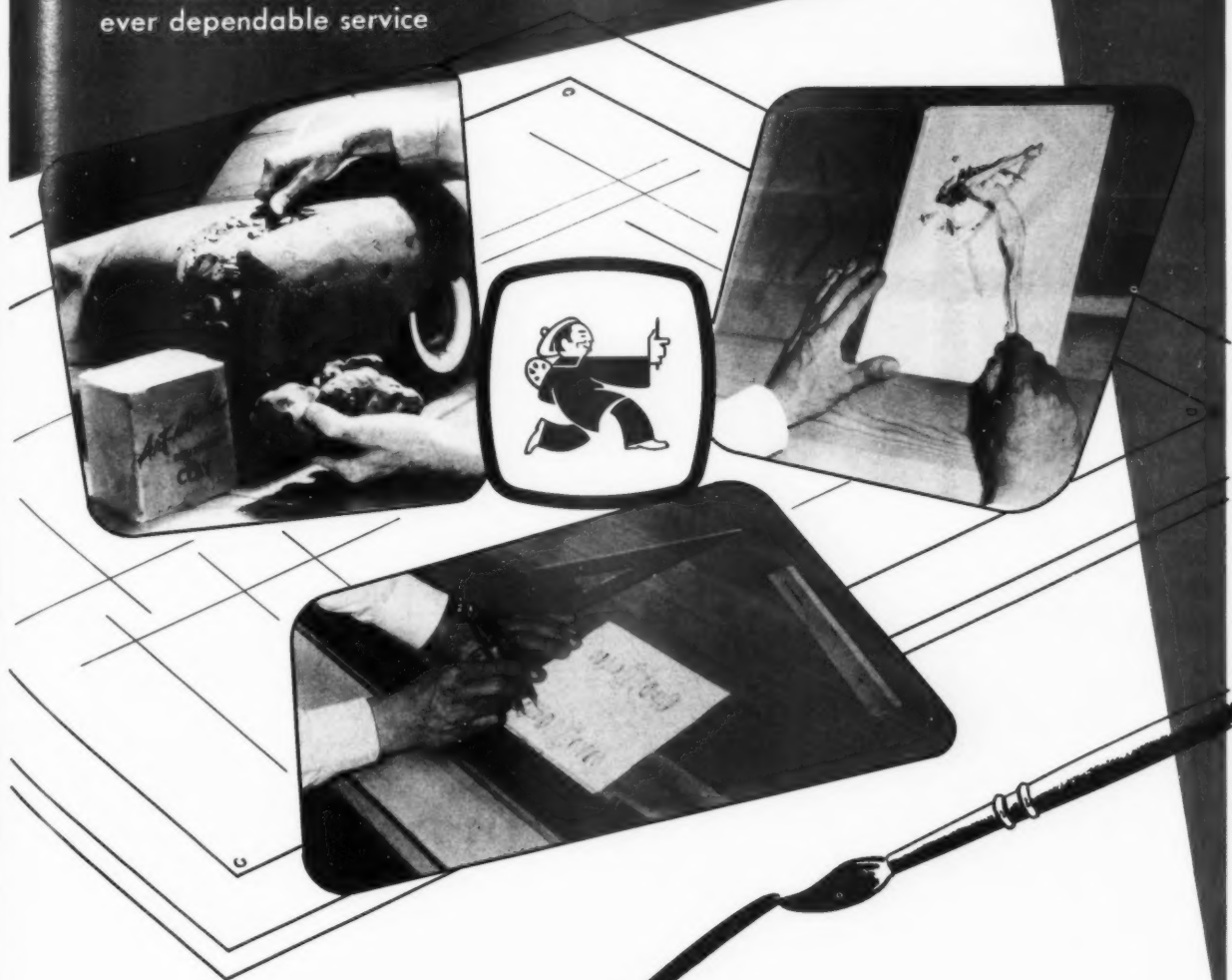
New products spur new advertising. Case in point is growth of aerosol industry (pressurized self-dispensing containers.) Now polysols promise to greatly expand this business. Polysols are chemically different in that they are not refrigerants and can be used for much wider range of products.

Business census, preliminary trade reports, is available from the Bureau of the Census, Washington 25, D. C. 4-page report covers advertising agencies size, billings, payrolls, etc. as of 1954. Group data by states.

Personal income is climbing, according to Office of Business Economics of the Commerce Department. March income was an annual rate of \$315 billion, 1.6 billion more than February rate. Rate climbed during 1955 from 293.2 billion early in year to present level and is still climbing.

Wherever ART plays a part

... you'll find the mark that symbolizes
finest quality materials and
ever dependable service

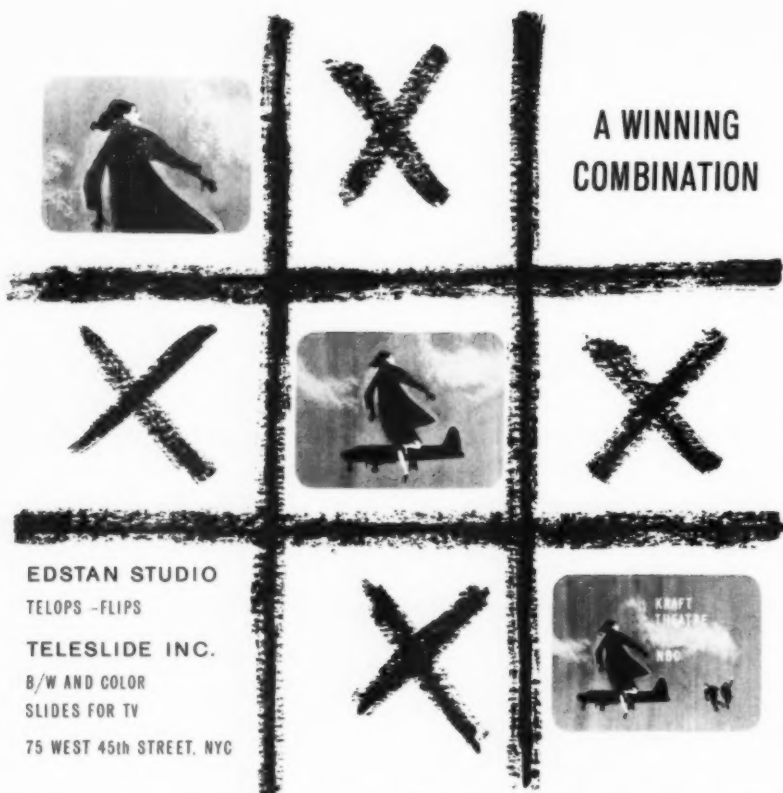


*Serving Artists Everywhere
Since 1932*

Lew's
ARTIST SUPPLY COMPANY
6408 WOODWARD AVE DETROIT 2, MICH.

Everything for the Artist

ARTIST ACCESSORIES & EQUIPMENT • DRAFTING SUPPLIES • SIGN SUPPLIES • WATERCOLORS & OILS
BRUSHES • EASELS • DRAWING BOARDS & TABLES • ILLUSTRATION BOARDS & PAPERS • LAYOUT PADS
AIR BRUSHES • LACEY-LUCI • COLOR-AID • ARTYPE • BOURGES FILM • ZIPATONE • DOUBLETONE



A WINNING COMBINATION

EDSTAN STUDIO
TELOPS - FLIPS

TELESLIDE INC.
B/W AND COLOR
SLIDES FOR TV
75 WEST 45th STREET, NYC

**let's
face
it!**

by Bruce Unwin

Today, the art director is in no small way responsible for a successful marriage between advertising agency and client. His approach should contribute to the building of the client's confidence in his agency's services—therefore, it should be his foremost objective to advise against advertising without reason or substance.

Half way through the twentieth century advertising and ad art was experiencing its adolescent period . . . Joe Public was far less sophisticated than he is today, and there were no Commissions to demand that dreams be separated from facts. The art director of this era needed only a slight drawing ability, little imagination, and an uninhibited hand with primary colors.

Today, however, we find the art director has stopped laughing at Picasso, and is buying his prints and hanging them on his walls. He has also found that communication takes place at more than the pure logical level . . . that in addition to communicating with precise words, objectives, or situations, there is another meaning which sometimes reaches out as forcibly as the sensible ideas he strives to depict. This meaning can usually be recognized by using, among other things, good common sense!

The artist and other assorted creative people are now aware of this, and it is largely their responsibility to spell it out in a graphic language, analyzing and controlling what they say in advertising communications.

Research surveys, a relatively new advertising tool, show promise of supporting the creative person in these convictions, by giving him a reason for his

(continued on page 22)

ART
is a
business

It's competitive — it's not glamour. Art like most businesses is a matter of a good product, dependable service, honest effort.

Here in Detroit, is produced some of the country's finest art for advertising — we know — we see it in our own Studio . . . and in the efforts of our competition whose work we respect and admire. Knowing this has helped us to build an art organization that excels, adding new talent as we grow, striving to be of better service to you — the Art buyer.

We have recently added Roy Glutting and Dwight Glass to our Contact Staff.

Schneider

STUDIOS, INC.
15600 PURITAN
DETROIT 27
BRoadway 3-5100



RETOUCHING

Black & White & Color

Archer Ames Associates

MU 8-3240 16 E. 52 St.

DAN C. MILLER STUDIOS

**FASHION
ILLUSTRATIONS**

15 WEST 45th STREET
NEW YORK 36 N.Y.
JO 6-1960

RETOUCHING • FLETCHEIMERS • DYE TRANSFERS
INTERIOR • EXTERIOR • INDUSTRIAL • STILL LIFE • PRODUCT
MERCHANDISE • CLOTHING • FASHION • JEWELRY • DESIGN

for
art personnel

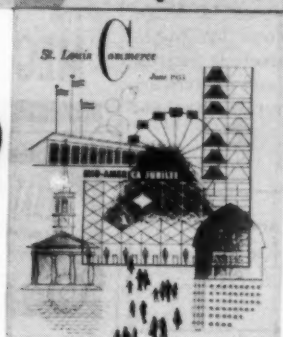
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CAVALIER EMPLOYMENT AGENCY
S. G. Sherman - Art Placement
bryant 9-4646 115 West 42nd St. N.Y. 36



Jerry Ewald

Jerry has the ability to produce a provocative and practical layout for an exceptionally wide range of subjects. These designs combine eye appeal with good common-sense selling.

Watch This Man!



ADVERTISING ART
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GARFIELD 1-0932-5





World's only
color processing of
**EKTACHROME
TRANSPARENCIES**

with speed gain up to
1½ STOPS
with whiter whites... and
WITHOUT COLOR SHIFT

Only Jack Ward Color Service
gives you whiter whites, crisp-
er, truer color, greater depth
of field in YOUR Ektachrome
Transparencies.

*Dye transfer prints... Dupli-
cate transparencies... Ansco-
chrome... Art work copied
... slides.*

**JACK WARD
COLOR SERVICE, Inc.**

202 East 44th Street, New York 17, N. Y.
Tel. MU 7-1396



Midtown
pick-up...
delivery

let's face it!

(continued from page 20)

existence. The art director's contribu-
tion to the effectiveness of an adver-
tisement should be supported by the
findings of research, not the all-too-
often "art for art's sake" approach,
where the advertisement is only an ex-
cuse for the artist's personal point of
view. Given a complete picture, and
only after conferences with copy, con-
tact, research, and media, he is in a
position to put into effect specific ap-
proaches that are strengthened by his
experience, reasoning, and logic. An ad-
vertisement which bears this co-opera-
tive background is a calculated sales
instrument which rarely misses.

The knowledge absorbed from moti-
vation research gives the AD the op-
portunity to pin-point and develop new
and different visual sales concepts that
communicate more powerfully. It offers
him new subject matter in the form of
emotions and meanings which can be
translated in a graphic way. It provides
a valid reason for his existence on the
creative team that sells products and
ideas, rather than advertisements. *Can
you justify yours?*



Cover designer

Bruce Unwin is a 32-year old AD-de-
signer who divides his time between ab-
stract painting and graphic design. He
graduated Rochester Institute of Tech-
nology and Cranbrook Academy of Art,
then returned to RIT as an instructor
in painting and design. Now with Mac-
Manus, John & Adams agency, he has
been AD in a printing house, a design
studio and with Ford Motor Co. publi-
cations. He has won numerous awards,
exhibited in major cities and universities
and is represented in several permanent
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Change of Address. Please send an address
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Address changes can be made only if we
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Art Direction, Circulation office, 43 E. 49th
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SILK SCREEN
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Silk Screen Printer and be sure to specify
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M.R. - Is It all it's cracked up to be?

N. D. Rothwell

There has been increasing interest among art directors and all advertising men in motivational research. For more than a year Art Direction has published articles explaining what MR is, what it means to the AD. Like new tools, it is valuable but must be used properly. The following article, by N. D. Rothwell, of Media, Pennsylvania, appeared in the October, 1955 issue of "The Journal of Marketing," official publication of the American Marketing Association. It seriously questions the way in which MR is being used in advertising and marketing.

MR, like readership research, is just one of many tools the adman works with. Another "tool" is the unresearched judgement of the creative team—ADs and copywriters. It is difficult, in executive conferences, for the creative man to press for an ad approach he "feels" is sound and effective when confronted with a different approach backed up with reams of paper and research data. Perhaps this article suggests at least that research is not infallible, that its findings should not be followed blindly, that whether and to what extent its findings should be followed should be decided in an executive-creative conference for each specific problem.

Certainly MR and other forms of research help shed light on advertising and marketing problems and should be used for that purpose, but the very imperfections of MR techniques, as pointed out by Miss Rothwell, recommend that the findings be used with discretion.

Motivational research, familiarly and affectionately known as MR by those who use it, is currently making a great splash in the market research world. Articles in leading journals, books and discussion herald the new era of MR. Reputable and otherwise conservative firms are rumored to be spending large sums for MR.

Why the furor? The answer requires a review of a critical problem which market research faces and MR purports to solve. It is the long recognized problem that there are discrepancies between what people say they do or think or like and what they actually do, think or like. This is the point of departure for all articles and arguments advocat-

ing the use of MR. As one writer puts it, "When we approach a consumer directly with questions about his reactions to a product we often get false and misleading answers to our questions."¹ Another says, "All too often people do not want to tell why they do things or they cannot tell because they themselves do not know."²

The business man who employs market research wants to know why people buy or do not buy his products. But consistently honest research practitioners have had to submit reports to him filled with irritatingly roundabout conclusions like, "The people who say they buy your products give these reasons in reply to these questions . . ." Others, less aware of the method's limitations or less honest, have reported more neatly and usefully, "People buy your product because . . ." Some, consequently, were caught in serious error. They looked for new methods as did the people who had long sought honorable escape from circumlocution.

Leads which sounded promising came from clinical psychology. "Clinical psychologists have long been faced with a parallel set of problems—patients unable or unwilling to tell therapists directly (what they think or how they feel). The development of projective techniques as diagnostic tools has provided one of the most useful means to uncover such motivations and market research can well afford to borrow their essentials."³ And this market research has done, hardly giving the lender a backward glance. Now, by word association, sentence completion, picture response and a batch of other clinical tests, advocates of MR claim that it has forced consumers to reveal what they might otherwise choose to conceal about their preferences and buying behavior; that it can "go below the conscious level to turn up findings,"⁴ that it obtains "unconscious reasons that motivate people without their knowing it."⁵ These hitherto unrevealed reasons, it is claimed, are the real ones and they can only be uncovered by projective techniques or the other MR method, nondirective questioning, also borrowed from the clinic.

What is wrong with this? A backward glance at the source of the techniques exposes the dangers and fallacies.

The following information about the

(continued on page 26)

the **ONE** name in caseins . . .



SHIVA

To most artists, only one name counts in casein colors. That's Shiva.

Shiva was first to introduce successful casein colors. That was 23 years ago . . . years that have contributed richly to our experience. Today, Shiva Casein Colors enjoy a leadership beyond challenge. Drying in a few hours, applicable to almost any surface, they lend themselves beautifully to most technics. They are chemically pure, permanently rich and can be superimposed repeatedly without lifting the underpainting.

No other paint is as easy to handle or as hard to duplicate.

*See your dealer—or write for data sheet on various technics.

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ACADEMY STUDIOS

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M.R...

(continued from page 24)

best accepted and most carefully employed projective tests is revealed in the literature of psychological journals.

The major problem, as one writer states it, is the "determination of conditions under which inferences based on projective material directly relate to overt behavior and the conditions for the reverse."⁶ In layman's language this says that trained clinical psychologists, aided by the knowledge of a great deal of background material about their patients, having the advantage of being able to spend many hours with the patients, and able to administer batteries of tests as checks on each other cannot always distinguish between projective test results upon which their patients will act and those which serve as a substitute for action.⁷ Having, for example, probed below the surface and discovered that a man wishes to murder his wife, the tester is stuck when it comes to predicting whether he will, in fact, try to kill her or whether his fantasies about doing so serve as an outlet for the desire and check any real impulse to act on it.

Is action inevitable?

Translating this major problem to market research terms, suppose you discover underlying and otherwise unconscious drives to buy your product. Will they be transformed into action? Or are they substitutes therefor? It seems redundant to add that a need or desire which appears in a psychological test but is seldom or never demonstrated in action isn't going to ring cash registers.

A second group of problems arises from the fact that the results of projective tests are affected by momentary impulses and moods, by interactions between the tester and subject, by the time and place of the tests, and by how they are analysed.⁸ The way in which instructions are given, the tone of voice of the examiner, the sex of the examiner, the perceived role of the examiner, the environment in which the test takes place, the situation into which the test is introduced, the interpretation of the test by the same person at different times or by different people at the same time—all have been shown to change test results.

In terms of a market research study, then, clients should know that a different part of the personality underground which determines tastes for his

product is tapped by different interviewers, by finding consumers in different moods or engaged in different activities, by interviewing people at home rather than on a shopping trip, and by employing different analysts even if they are equally skillful and honest. At best you have a fragmentary picture. And the problem of distinguishing between a momentary impulse which might or might not last long enough to result in a purchase of your product and a more enduring disposition to buy, remains.

Normative data lacking

A third drawback of the projective tests (with the possible exception of the Rorschach) is the lack of normative data. These are the kind we have for the better known intelligence tests. They show the range of response throughout the entire population. We know, in short, what "normal" intelligence is. But, until market research came along, most projective testing was confined to the sick, the maladjusted, the criminal and the sophomore psychology student.

In terms of market research, again, the lack of normative data interferes with realistic appraisal of the information collected. Granted that projective tests may obtain significant data about buying behavior, no one can say what they signify until normal populations have been tested and have had their behavior studied.

Refuting the claim that projective tests invariably tap compelling and vital motivational material about the person to whom they are administered, there is evidence that, even in the clinic, these tests often elicit mere stereotyped responses.⁹ That is, people do not inevitably or consistently project or put themselves into the pictures or other materials the psychologists provide for them. They may, for example, answer questions in terms of someone they consider is "typical" or as they think the heroine of a novel might. Their stories may follow the plot of a good movie as well as the outlines of their own actual or fantasy life. On the other hand, there are some subjects who do project themselves into the tests but take care, as one clinician reports "to keep the central character of (their) projections from expressing any material that is clearly inconsistent with (their) concept of self or that violates cultural sanctions."¹⁰

(continued on page 30)



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How to help a young artist get ahead



Albert Dorne

The next time a "young hopeful" asks your advice about a job or a raise... tell him to mail this coupon.

THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

So why not tell the next young artist who comes in and asks for advice to mail the coupon below. *It will help him get ahead faster.*

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FAMOUS ARTISTS SCHOOLS
Studio 41-G, Westport, Conn.

Send me, without obligation, information about the courses you offer.

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Concocting an outstanding ad or a superb meal requires the right touch. Just enough of the right things, properly blended. For flavor a SOUPÇON of this, for character a DASH of that. FOTOLINES is particularly useful for imparting extra flavor to headlines; strongly, subtly, brilliantly, whichever the recipe calls for. So easy too. Scores of lettering faces designed by top men to select from. And fast... it's quite amazing. Yet for all this the cost is very modest. If you haven't used FOTOLINES, do! Call us for further details and a copy of our catalog showing a complete selection of styles.

FOTOLINES

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Fotolines • Modifications • Perspectives • Curved Shapes



Photography Place



YOU'RE INVITED

... to look over the complete new studio facilities that we are providing for advertising agencies and their clients, right in downtown Detroit.

Woodward and Willis is the address — easy to remember, easy to reach. But even more than the convenient location, you will like the big, unobstructed shooting area. It covers 10,000 square feet ... 100 feet long by 100 feet wide.

Think of the possibilities of that much unobstructed floor space? There's room to shoot six cars at one time without crowding. You can set up actual street scenes, with real storefronts, big show windows — even a complete automobile showroom, or other background setting that you may want.

And speaking of background, we have a continuous background wall that sweeps in a gentle curve for 168 unbroken feet. The ceiling is 35 feet high, and not a single pillar. Movie set (400 KW) light output.

To bring you these facilities, we have completely remodeled one of downtown Detroit's best-known landmarks — the Majestic Theatre. By taking the seats out of the auditorium, and combining auditorium and stage on the same level, we were able to construct the largest and the best equipped studio in this part of the country. A big convenience feature is the huge drive-in door that opens directly onto the stage level. Trucks can come right in and unload without using ramps or elevators.

Also, we offer you the services of the most talented staff of photographers ever brought together in the same group. Regardless of subject or technique, you get the best man for your particular job.

Sincerely,

Clare Mallison

Clare Mallison, V.P. NYC

Marsh Gorton

Marsh Gorton, V.P. Detroit

Bill Symons

Bill Symons, Exec. V.P.

George H. Greb

George H. Greb, Pres.

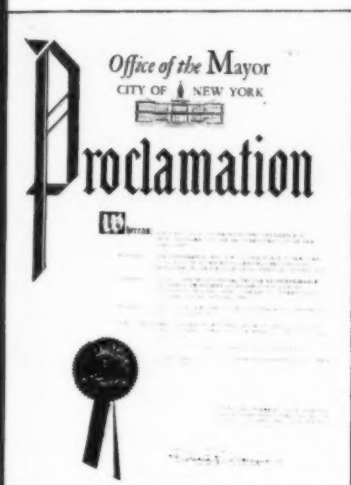
You are always welcome here at
30 E. Willis Avenue, just off
Woodward, in downtown Detroit.

Photography Place, Inc.

1. 240 East 45th St, NYC, MU 7-0087
2. 214 East 41st St, NYC, MU 7-0087
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NSAD, N. Y. headquarters closed

The offices of the NSAD and the Art Directors Club of New York at 115 E. 40th Street, N.Y.C. are closed for the months of July and August.



Visual Communication Week proclaimed by Mayor Wagner

The week of June 4-8, the time of the 35th Annual Exhibition of Advertising and Editorial Art and Design sponsored by The Art Directors Club of New York, was proclaimed Visual Communication Week by Mayor Robert Wagner, in recognition of the importance of the club's week of events, which included a Visual Communications conference. Mayor Wagner delegated Commissioner of Public Events Richard C. Patterson, Jr. to present the proclamation to Frank Baker, president of the New York club, at the executive preview of the show, June 4.



Detroit club produces first awards annual

Early this fall the Detroit AD club will produce its first annual on the awards exhibition. Doug MacIntosh, AD with Campbell-Ewald, announces the club would like to exchange ideas with other clubs who produce annuals. The Detroit group believes that a national distribution system would benefit all. Clubs would pre-arrange with each other to ship quantities of annuals to be sold among memberships. A small commission would be allowed, thus bringing clear profit to the out-city club in each case.

Portland joins NSAD

Portland, Ore., became the 23rd club to affiliate with the National Society of Art Directors. This announcement was made at the NSAD annual meeting, June 7. Seventeen clubs were represented by 28 men at the meeting and there were other NSADers present.

President Roy Tillotson announced two recent developments showing recognition of the NSAD as the voices of the profession by the government. One is

the invitation to develop an exhibit of artists in industry. The other is a competition, limited to NSADers, to design a three-cent stamp commemorating the 50th anniversary of the U.S. Air Force. For details, see news item in this section of Art Direction.

It was also announced that several other art director's clubs are on the verge of NSAD affiliation.

NSADers invited to design Air Force commemorative stamp

Air Force Secretary Donald A. Quarles has invited NSAD members to enter a competition for designing a three cent stamp commemorating the 50th anniversary of the Air Force. The following letter from NSAD head Roy Tillotson explains the contest regulations. Since the project is sponsored by the government, non U.S. clubs are ineligible.

"Here's a wonderful opportunity for all your members. A nationwide competition to design a three-cent stamp commemorating the fiftieth anniversary of the U.S. Air Force has been announced by Secretary of the Air Force Donald A. Quarles. The competition is open only to members of NSAD clubs.

Each club will have its own local judging. The top three local winners will receive engraved scrolls and their prize-winning designs will be forwarded to New York for the final national judging by two Air Force representatives, the Postmaster General, and two officials of the NSAD. Each of the top three national winners will receive engraved plaques and their designs will be part of an exhibit to be taken across the country by the Air Force.

We are sure your club will wish to participate, and suggest you name a representative to handle the local awards. Send his name to Ed Wade,

Public Relations Director at Parade Mag., 285 Madison Ave., N. Y. 17, N. Y., because NSAD club rooms are closed during the Summer, and further information and instructions will be forwarded.

Here are the requirements for entries:

1. Designs must be made 4-3/8" x 7-3/16", either horizontal or vertical. Design can be submitted as a comprehensive sketch. It need not be finished art.
2. Design should symbolize the Air Force's (1907-1957) Fiftieth Anniversary.
3. Design must be adaptable for printing in one color. (The Air Force official color is blue.)
4. Comprehensive sketches will be adapted by the Bureau of Engraving and Printing for final plating. Therefore, finished art will not be necessary.
5. Local winning designs must be sent to National Headquarters, NSAD, 115 East 40th Street, New York 16, N. Y. not later than September 21, 1956 to be eligible for the national judging.

chapter clips

Cincinnati: Will Burtin, AD, designer and consultant to industrial firms here and abroad, addressed the Cincinnati club at a meeting held in conjunction with the Cincinnati Modern Art Society and the Contemporary Arts Center of the Cincinnati Art Museum. An exhibition of Burtin's work was presented at the Center. Philip R. Adams, curator of the Museum, and Allan T. Schoener, curator of the Contemporary Arts Center, were guests of club president Hayes.

Kansas City: Jerome Snyder, designer and AD for Sports Illustrated, addressed a recent meeting of the club. He discussed the problems of magazine art direction.

New York: Miss Cipe Pineles, AD of Charm magazine, is the first woman member of the club... Robert J. Horton and James Wilson Link, ADs on national accounts for Sullivan, Stauffer, Colwell and Bayles; Edward J. Bennett, graphics AD for TV at NBC are new members.

Pittsburgh: Art Directors Society has adopted a new letterhead designed by Al Vazquez of Ketchum, MacLeod & Grove, Inc. Printed on Ingres de Arches stock, handmade in England, the letterhead features a gold bar 1 1/2" inches

deep by 1/8 inch wide at top left, and a small gold seal, center bottom. A line of sans serif black caps give the bottom margin, and the club legend. This is 1 3/8 inch below the gold seal and 3/4 inch from the actual rough-cut bottom.

San Francisco: The AD club held an exclusive demonstration of live color TV last month at KRON-TV. Artwork was shown on camera so viewers could see how colors are affected and how quality holds. A discussion period followed the showing. Bill Wagner, AD of the station, arranged the program... SAAD held its second Graphic Arts Reception and Cocktail Party, to interest the graphic arts people in the Eighth Annual Exhibition of Advertising Art... Bob Freeman was honored by the AD club at a recent party where he was presented with an honorary membership... SAAD coordinating committee is getting more people to act as interviewers for the SAAD employment service. Inquiries for personnel should be directed to 252 Clay... Artists club is asking for contributions of artwork to the Committee to Aid the Visually Handicapped Children. Needed: lettering, simple pencil illustrations for children's stories, line drawings for science and geography texts. Contact chairman Helen Strauss, DO 2-2100, ext. 318 or WA 1-4979... In September Artists club will hold a sample show which will be nonjuried and consist of rejected material from the Eighth Exhibition... AD club will hold a layout show of rejected Eighth Exhibition material in October... Artists club will hold a Miniature Auction in November. Well known artists will be asked to submit entries.

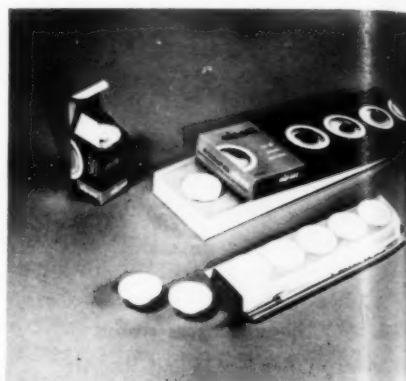
Richmond AD club officers

Wiley Martin of Martin Remick and Moore Studios has been elected president of the Art Directors club of Richmond. Other new officers include Frank Mann, vice president, A. H. Robbins Co.; Charles Martin, treasurer, Eastern Advertising; Bob Shackleford, recording secretary, Carghill & Wilson; Ashton Mitchell, corresponding secretary, Miller & Rhoads.

Paul Renner

Paul Renner, creator of the Futura type face and the Bauer Topic, died in Konstanz, Germany. He was born in 1878. Renner was a noted graphic artist, typographer, painter and art theorist. He founded the Masters' School for German Printers in Munich, the most important German school for artistic and technical training of printers and typographers. Upon resigning from his

post as head of the school in 1933, he devoted himself to painting. One of the first men to incorporate modern styling in type faces, his Futura was conceived and developed with the cooperation of Bauer Type Foundry.



NAMTA award Packages designed by Ken Saco for Regush Products won the National Art Material Trade Association award at the association's convention recently. The Mix-Eez disposable color mixing cups with permanent tray was judged best in overall package design, construction and saleability at point of purchase. The perforated refill box converts to a practical wall dispenser. The packages were designed for mass display effect. Robert I. Goldberg, Robert I. Goldberg Associates, was chairman of the judging committee which consisted of Donald R. Ruther, AD, Modern Packaging; George Samerjan, designer; C. Edward Cerullo, art editor of True magazine; Bob Nicholson, assistant managing editor, Sales Management magazine.

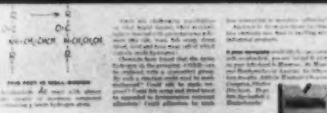
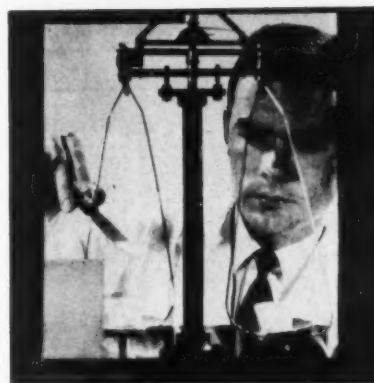
Arrowcraft Service lithographed the box wrap. The refill box was letterpress printed by Bragaw-Hill, Inc. Burton Packaging Company made the boxes.

Screen Process Printing Assn. convention set for October

The eighth annual convention of the Screen Process Printing Association, International, will be held at the Sherman Hotel, Chicago, Oct. 20 through Oct. 22. Robert H. Blundred, executive secretary of the association, has placed on sale 103 trade exhibit booths. The exhibit will show the latest developments in technical and mechanical procedures. A "Product Fair" for exhibiting the industrywide products in which screen process has been utilized will be included. Additional information may be secured from S.P.P.A. International, 549 W. Randolph St., Chicago 6, Ill.



← THIS NEW SPALDING DOT WITH THE DURA-THIN COVER was hammer-tested by Jimmy Thomson for 30 rugged holes!



you put your bills in the billfold...

you take them out of the coin purse!

it's the new French Purse by **LADY BUXTON**

Springfield, Mass. AD club Here are three announces merit awards

representative merit winners from the 1956 Springfield, Mass. Advertising club contest. More than 250 entries were submitted in various advertising classifications. Judges were John E. Jamison, AD at J. M. Mathes and chairman of the Advisory board of the New York AD club; Paul H. Provandie, president of Hoag & Provandie, Inc. of Boston; Miss Marget Divver, advertising manager of the John Hancock Life Insurance Co.; Robert F. Donahue, business manager of station WMAS in Springfield.

Top award in the general consumer magazine classification went to the Lady Buxton French Purse ad, a 4-color page. Agency: Doyle Dane Bernbach. Robert

Gage, AD. Photographer: Irving Penn.

Top point-of-sale award was won by the H. L. Judd division of The Stanley Works. An idea book containing 32 heavily illustrated pages in 4-color. Agency: William B. Remington, Inc. Jay H. Cox was AD. Not shown.

In the business paper advertising classification, Monsanto campaign on cyanethylation won the merit award. Two ads are shown from the series which ran in 1955 in leading technical magazines in the chemical field. Agency: Needham, Louis and Brorby, Inc.

The Spaulding b/w spread shown here was given second honorable mention for general consumer magazine advertising. Agency: Young & Rubicam. Dana Cairns, AD.



Robert T. Hayes New officers
Cincinnati AD president of the Cincinnati club
at: Robert T. Hayes, AD of the Ralph

H. Jones Co., president; Richard F. Koppe, AD with the Proctor and Gamble Co., vice president; Elmer V. Koenig, AD of McDonald Printing Co., secretary; Raymond G. Brown, Raymond G. Brown Studio, treasurer. A record number of members and guests attended the installation meeting which included a program on sports car racing. Howard Rively and Charles Hassen, currently driving in national and international programs, were guest speakers. A German Mercedes 300 SL was displayed in the clubroom. Two color films were shown, the Le Mans Grand Prix and the Mexican Road Race show, "Race to the River."

Society of Illustrators award three high school seniors

Three New York City high school senior art students won cash awards from the Society of Illustrators for placing first,

second and third in a contest on the completion of a "professional" illustration assignment. Their work was judged best of the work submitted by 30 students in the free art classes conducted by the society for young art students. Judging was done by Robert Atherton, AD of Cosmopolitan magazine. The winners are Martin Harrison, first, School of Industrial Art; Wyndon Porter, second, School of Industrial Arts; and Josephine Donato, third, Washington Irving High School.

Another project of the Society was observed recently when a luncheon and art exhibit was held to mark the end of the Society's second year on the Warwick Project, in which leading advertising and editorial illustrators participate in the rehabilitation program for juvenile delinquents at the New York State Training School for Boys, Warwick, N. Y. The artists have been conducting art classes for the boys.



Pictorial History of Medicine Dr. Otto L. Bettmann, prominent in the field of picture research, has written and compiled an illustrated work on the growth of medicine, from Hippocrates down to the present day. Biographies of great doctors, over 900 illustrations, and more than 150 spreads on strange cases of medical history—strange cures and milestones in progress—are included in this book. Some illustrations are here published for the first time. Foreword by Dr. Philip S. Hench of the Mayo clinic and a co-winner of the Nobel Prize in Medicine. Published by Charles C. Thomas, 301-327 E. Lawrence Ave., Springfield, Ill. Price \$9.50.

Advertising photography "corny"—Bruce Downes

Bruce Downes, editor of Popular Photography, accused advertising agencies and "formula-bound art directors" for carrying the responsibility for the "sea of mediocrity" which is the field of advertising photography today, according to an article in the Color Photography Annual. Downes said that when clients do buy imaginative work, the "weight of fear-inspired, hackneyed agency thinking usually keeps it from taking off." The editor noted that color photography of the amateur, the professional and the magazine photographer is fresh and original work. The average reader, he said, would remember five editorial pictures to every advertising photograph in an issue of Life magazine.

Twelve Americans show at Modern Museum

Through Sept. 8 the Museum of Modern Art in New York will have on view an exhibit of paintings and sculpture by 12 Americans. They are Ernest Briggs, James Brooks, Sam Francis, Fritz Glarner, Philip Guston, Raoul Hague, Grace Hartigan, Franz Kline, Ibram Lassaw, Seymour Lipton, José de Rivera and Larry Rivers.

LA club sponsors all-TV awards

The Los Angeles Art Directors club will select and exhibit an all-TV film commercials show in 1957. Jack Roberts of Carson/Roberts/Inc. is chairman of the event. The entire exhibit will be based upon a qualified jury screening of TV film commercials produced during 1956. Jury acceptance of film entries will constitute the basis of awards. The LA club will announce exhibit details formally in September. The club plans to publish awards and award winners, compile winning commercials into one overall film to be interpolated with roundtable discussions and analyses, and circulate the film to schools, advertising clubs, sales executives' groups and others interested. Saul Bass will design the exhibit structure.

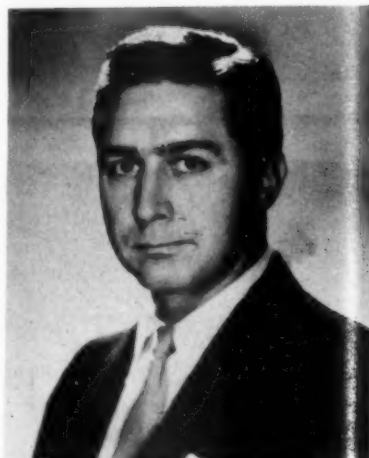
Jack Roberts noted that a yearly, selective documentation of "what's good in commercial TV" is needed within the profession. The Los Angeles club's program, he said, will help establish criteria of excellence and will involve wide participation by networks, agencies, producers and stations. Additional information on the show may be obtained by writing Jack Roberts, Carson/Roberts/Inc., 8811 Alden Drive, Los Angeles 48.



Harry Fairchild sales vp for McNamara Brothers

Harry Fairchild, sales manager of McNamara Brothers, Inc., Detroit, has been elected vice president in charge of sales. He will head the Detroit sales staff and will create a national staff to diversify McNamara clientele.

Technical Illustrators, Inc., a subsidiary of McNamara, specializing in illustration for engineering, has moved to larger quarters at 3949 East Nine Mile Road. Roland Alexander is vice president and general manager. James Flatt is vice president in charge of sales.



NY club president William Buckley

William H. Buckley, chairman of the 1956 New York club AD show, was installed as president by Frank Baker, past president, at the organization's annual meeting. Buckley served on the AD exhibition committee for several years and has received the AD club medal and awards of distinctive merit. He is with Benton

and Bowles as AD on the Studebaker account.

Other officers installed include Robert H. Blattner, first vice president; Cecil Baumgarten, second vice president; Edward R. Wade, secretary; Mahlon A. Cline, treasurer. Members of the executive committee include Julian Archer, George Samerjan and Rudolph Dusek who are completing their second year of office and A. Russell Hillier, Garrett P. Orr and Bert W. Littmann.

Montreal's fifth

The fifth annual exhibition of advertising and editorial art was held by the Montreal AD club at the Montreal Museum of Fine Art. C. L. MacNelly, Jr., vice president of Ted Bates & Co., New York, was guest speaker at the awards dinner given at the Ritz Carlton hotel. His subject was "The Effect of Television on the Art Director and Vice Versa."

Two new magazines for men

West Park Publishing Corp. has added two new slick magazines for men to the current trend in sophisticated publications aimed at the male market. The Dude and The Gent—the first placed on sale in June and the second to appear this month—will be bi-monthlies. Publisher and executive AD is Maurice Murray. James H. Holmes is editor-in-chief. The publishers announce that literary contributors will include the leading names in fiction and non-fiction. Contents will cover "everything that's unusual, controversial and entertaining."

"The Action School" dominates American design leadership

Expressionistic painting of "the action school" dominates the trend in design in this country and is responsible for America's leading role in the field. This statement was put forth by Gordon Bailey Washburn, director of fine arts at Carnegie Institute, in an address before the Art Directors Society of Pittsburgh. The action school receives its name from the working manner of certain artists who put their whole bodies into brushwork, "permitting the intensity of emotion to flow directly and uninhibited through the brush," according to Washburn.

Two most outstanding exponents of this school are Jackson Pollock and Paul Klee, he said, with Klee the leading influence in all art.

Washburn noted that he found much good in today's art quality, including its volume, and said that this is being accepted in advertising art and other fields.



Richmond AD club presents posters to Red Cross

Henrico county Red Cross. The posters are by Edgar Mallory, Jack Woodson and Dick Gunn.

Wiley Martin, right, president of the Art Directors club of Richmond, presents Red Cross posters to Mark V. O'Neill, public relations chairman of the



Washington club elects

Officers of the Art Directors Club of Metropolitan Washington are: front row, left to right, Dick Ehst, second vice president; Joe Montgomery, president; Henry Bausili, first vice president. Second row, left to right, Bernie Sanders, secretary; George Lohr, immediate past president; Mike Panich, treasurer.

Two amendments to the club's constitution were voted in at the annual meeting. One changed the dates that annual dues are to be paid and the other streamlined the processing of new members.



Cartoon children and their food Food which particularly appeals to children here sells in one case the actual product, in the other an accessory to the product. These color cartoon stoppers, because of their cleverness and unusual approach, highlight their products in a fun way. For Swift: AD Patricia Eckhardt. Agency: J. Walter Thompson, Chicago. For Morton's Salt: AD: Jack Kies. Idea and copy: Al Klatt. Tom Gorey developed the graphic and John Larracq did the finished art. Agency: Needham, Louis and Brorby, Inc., Chicago.

Vogel sells collection

Photographer Ferdinand Peter Vogel, through a public auction sale at the Parke-Bernet Galleries, has disposed of

the fine collection of paintings that his family had started in Hungary a century ago.

The collection included 73 paintings including some by Breughel, Gainsborough, Rembrandt, Reynolds, Rubens, Van Dyck and Watteau as well as many lesser known Dutch and Flemish artists.

The collection was started by Joseph Vogel and continued by his son, Daniel Vogel, who anticipated the second World War and moved the collection from Czecho-Slovakia to England in 1939. In the transfer records pertaining to the paintings were lost.

His son, Ferdinand Vogel, an advertising photographer, came to the United States in 1936. It was by Ferdinand Vogel's order that the collection was recently brought to the United States and auctioned.

SAAD experimental show

The San Francisco Society of Artists and Art Directors Experimental Show was held simultaneously with the Eighth Annual Advertising Show at the society's clubrooms. The experimental show demonstrated new approaches and new techniques in design, painting and photography for use in advertising and merchandising. Work shown was selected by judges Paul Forster, design illustrator, chairman of the jury; Al Parker, nationally known illustrator; and Squire Knowles, designer-teacher-critic. Don Short of Walter Landor and Associates, Industrial Designers, arranged the show.

Among the unique pieces on display were a bas relief of a salad and mayonnaise, by Mildred Porter; a dimensional piece composed of eggs and a lemon, by Link Malmquist; a color photograph similar to the pointillism school of painting, by Milton Halberstadt; a composition in rice, by Tom Kamifuji; an architectural screen in photogram form, by Ernest Braum; a lighted mosaic, by Earl Thollander; and many other such departures from the usual.

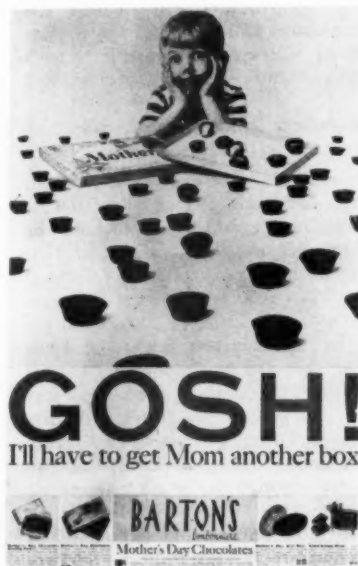
Fashion Institute of Technology offering fall courses

Fashion Design and Art, Life Drawing, Fashion Illustration, Fashion Photography, Fashion Advertising Design and Layout are the evening courses to be offered this fall at the Fashion Institute of Technology, 225 W. 24 St., New York 11. ORegon 5-8130. Registration will be held Sept. 17-20, from 6-9 p.m. and Friday, Sept. 21, from 10 a.m. to 5 p.m. Those interested may contact Director Alfred B. Wagner and appointments will be arranged with the chairman of the department.



Bertrand Zadig Bertrand Zadig, a member of the Society of Illustrators and the Art Directors club and who won many club prizes, died of a cerebral hemorrhage at the age of 51. A free-lance illustrator, his home was in Babylon, L. I. He specialized in b/w scratch board. For many years he was head of the Red Cross Arts and Skills Corps at Halloran General Hospital and worked with paraplegic veterans, many of whom he trained successfully. His quiet, unassuming manner won him many friends. Thousands of his drawings remain to tell the expression of his personality.

First this



Mother's day campaign Helmut Krone, AD at Doyle Dane Bernbach for this Barton's newspaper ad, planned it obviously for a special Mother's day campaign, but also used the oversize art em-

phasizing the account's quality as an attention-getting device competing with general newspaper ads. Headline carries out the message of the art. Spots at the bottom use more copy to inform public of account's wares. Photography by Wingate Paine. Copy by Lore Lionel.



First ad employs HI Human interest sets the style for this first consumer campaign by Majer

men's slacks. Zlowe Company, the agency, reports low pressure copy was slanted to a literate audience. Use of professional people—this one features sports writers—creates prestige brand image. Available light photography is used with models in natural poses, all to heighten realistic effect. Since Majer slacks are the official choice of the U.S. Olympic team, this ad shows a sports writer in a press room at the Olympic games. Tie-ins have been arranged, with retail display managers to install windows reproducing the press room. Participating stores will be listed in a column adjoining the ad. AD: Ben Blake. Photographer: Wingate Paine. Copy: Milton Sutton. Models: Colin Fox, standing, and Jim Doerr. Account executive is Lee Babin.

Parsons School of Design offers evening classes

Classes in various phases of design will be offered by Parsons School of Design, 410 E. 54 St., New York 22, this fall beginning Sept. 21. Registration dates are Sept. 19-20. A special bulletin on these classes, admission requirements, and fees will be sent on request. Betty M. Carter is the director of the Late Afternoon and Evening Classes division of the school.

Drivers of other cars must content themselves with compromise part-time power steering. Drivers of Chrysler Corporation cars have the incomparable ease of full-time power steering. This is engineering leadership. Plymouth, Dodge, De Soto, Chrysler and Imperial.

Type for attention AD Robert Pliskin of McCann-Erickson chose an all-type ad for Chrysler, following suggestions of the research department which found that a simple headline message brought greater readership, got more attention value. The all type layout was decided on after combinations of art and type were tried, but it was found that this particular format with its simple, direct message was the more telling. This ad ran in U.S. News, Time—publications which get literate readerships. Type director: Milton Zudek.



Four management men cited for contributions to ad art

Four special awards to management were made at the New York Art Directors Club awards luncheon June 6. This is the third year such awards have been made. They recognize outstanding contributions made by people who, while not themselves art directors, have encouraged art directors to work in the best possible climate.

The awards were made to:

Donald McMaster, Vice President and General Manager, Eastman Kodak Company . . . For technical improvements in graphic processes.

Leo Burnett, President, Leo Burnett

Company, Inc. . . . For the inspiration and encouragement given to Art Directors of his agency, resulting in the high and consistent standard of excellence in the advertisements produced for his clients.

Gardner Cowles, President, Look Magazine . . . For the inspiration and encouragement given to the Art Directors of Look Magazine, resulting in the high and consistent standard of excellence in its visual appearance.

Lester L. Colbert, President Chrysler Corporation . . . For the high and consistent standard of excellence maintained in the over-all concept and execution of all the automobile advertising of Chrysler Corporation.



production bulletin

MEYERCORD DECALS FOR VEGETABLES: The Meyercord Co., decalcomania manufacturers of Chicago, have produced a new method of brand-naming fruits and vegetables. The new fruit decal is designed to drape easily and naturally on rounded or irregular surfaces. The decals are nontoxic and are designed for simple high-speed application to either boxed or loose fruit. Decals are available in any desired size, design, copy and color combination. Samples are available from the company at 5323 W. Lake St., Chicago 44.

DAY-GLO FOR LETTERPRESS, OFFSET: Switzer Brothers, who developed Day-Glo inks for screen process printing, have improved their letterpress and offset fluorescents to the point where they are almost ready for commercial distribution. Fluorescent-Extra Letterpress Inks will be distributed initially in six colors: red, green, yellow, orange, rose and gold. Offset inks may be introduced by the end of the year.

PAPERAMA: All buyers of printing papers, including production men, printing buyers, artists, designers, may receive free a new production book on papers produced by Forest Paper Company, Inc. The book contains 582 swatches of 63 brands of papers, plus equivalent weight tables and price lists for all sheets. Really a sort of sample case mounted swatches, enclosed in a colorful and durable cover which snaps to like a case, the Paperama of book, text, coated and cover papers is available from Forest Paper Co., 87 Vandam St., New York 13.

NEW INTERTYPE FACES: A number of new type styles and sizes were introduced by Intertype Corp. this month. They include 14 pt. Cornell with bold; 8 pt. Imperial Teletype with Bold (designed for 11¼ pica measures); 10 pt. News Gothic Condensed with Bold Condensed; 5½ pt. Imperial with Bold, suitable for wire transmission and 11½ pica measures; 14 pt. Futura Extrabold with Oblique; 10 pt. Times Roman with Italic and Small Caps; and 8 pt. Imperial Teletype with Italic, suitable for 11¼ pica measures. Specimen sheets obtainable from Intertype at 360 Furman St., Brooklyn, N. Y.

ENGRAVER INSTALLS OFFSET SERVICE: Vulcan Photo Engraving Company is now offering a 3-color and 4-color offset printing service. Based on the recently developed Eastman Kodak Co. process, Vulcatone can work from 35mm to 8 x 10 color transparencies and enlarge or reduce 3½ in one step, from the large copy. Special equipment makes it possible to enlarge 35mm to 20" x 16". Process is economical for short run work in the hundreds and few thousands.

Vulcan has also developed special equipment for its photoengraving department that makes color overlap work easier to produce and more accurate. An acetate sheet placed between the plate and negative and a moving vacuum frame cause the exposure to be in "imperfect" contact so that light rays will spread at the edges of the images and thus overlap.

A vari-screen unit is also used by Vulcan. This permits shooting from screened copy without risking moire. It permits shooting from proofs (assuming art is not available) and even chang-

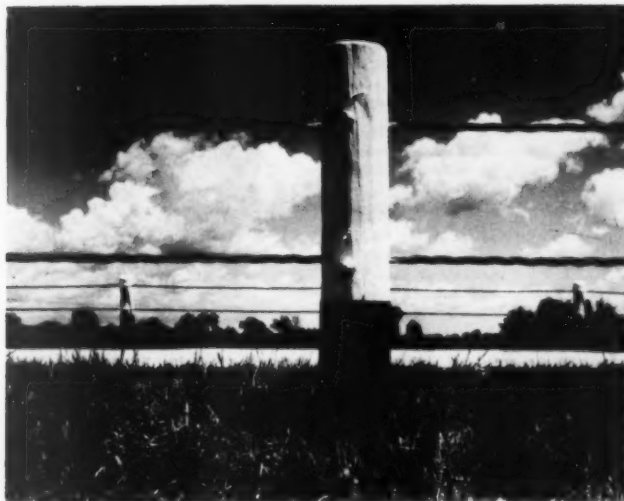
to finer or coarser screen. One plate of a color set can be made without affecting register. Vari-screen employs an oscillating and rotating lens which refracts light rays so as to obliterate the old dot formation in the screened copy.

LINOTYPE SPECIMEN BOOK: A complete supplement to the Linotype one-line specimen book is now available. Copies are obtainable from Mergenthaler Linotype Co. at 29 Ryerson St., Brooklyn 5, New York.

LETTERING SPECIMENS: One-line specimen showings of more than 400 lettering styles available for photo lettering are available in a catalog from Marvin Kimmel Productions, 160 Fifth Ave., NYC 10. Services include sizing and laying out.

INVISIBLE RETOUCHING: Research in the use of chemical bleaches, etching, and transparent dyes to maintain photographic quality while retouching is relegating airbrush and opaque pigments to the background, according to retoucher Archer Ames. Mr. Ames stresses that the retouching should be invisible, whether for color or b/w work, so that full photographic realism is retained. For further information about the techniques employed by the Ames organization, call MU 8-3240 or address your inquiry to Archer Ames, 16 E. 52nd St.

CAIRO, IMPERIAL SPECIMENS: Page specimen sheets of 6 point Imperial Teletype with Bold and of 10 point Cairo Bold Condensed with Gothic No. 13 are available from Intertype Corp., 360 Furman St., Brooklyn, N. Y.



After a tour of duty as aerial photographer during World War II Richard Shirk decided to make photography his career. He graduated from Kenyon College in 1949 and then went on to New York to study photography under Charles Kerlee and Ralph Bartholomew. Since returning to Detroit and opening his own studio five years ago, he has illustrated ads for Bulldog Electric Co., Bendix Aviation, Dow Chemical Co., Briggs Manufacturing Co., Ford Tractor Division and many others.

upcoming photographer



Richard Shirk



*1)



**2)



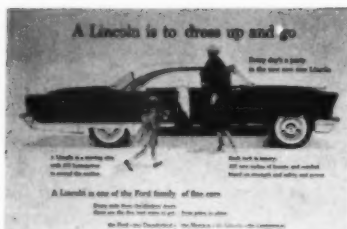
**4)



**5)



*6)



*8)



**9)



*10)

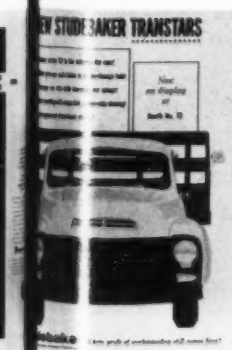
DETROIT'S 8TH ANNUAL EXHIBITION



*12)



*13)



*15)



*16)

Michigan's finest Advertising Art went on public display May 6th. There was a switch in locales, however. Rather than the conventional showing at the Detroit Art Museum as in past years, the display was exhibited in a large, well-lighted concourse of Northland Center, the world's largest and most modern suburban shopping center.

The superior quality and variety of the works of Michigan's outstanding artists proved again that Detroit and the rest of Michigan easily qualify as one of the foremost commercial art centers of the country.

Out of more than 800 entries, 270 pieces were chosen for display by judges Frank Baker, Senior Art Director of McCann-Erickson, Detroit; Paul Nonnast, illustrator; and Paul Radkai, photographer.

Our Awards Dinner was held at Detroit's Hotel Statler on May 3rd, with an attendance of over 500.

Our guest speaker at this Dinner was Frank Baker who also presided over the formal presentations of the 491st and 2nd place honor awards.

Bruce Unwin of McManus, John and Adams, Detroit, was in charge of the awards presentation to the winning entrants of our annual brochure contest.

This brochure contest is conducted on a state-wide basis among college students throughout Michigan every year by the Art Director's Club of Michigan.

Wayne Kemp

*Gold medal
**Silver medal

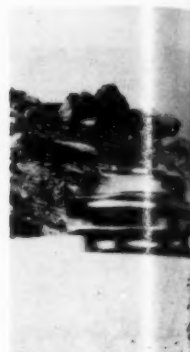
- *1) Color photography, magazine
Photographer: William Helburn
AD: Robert Pliskin
Agency: McCann-Erickson
Advertiser: Chrysler Corp.
- **2) Color photography, magazine
Photography: Mack Stanley & Co.
AD: Dale Brubaker
Agency: The Fred M. Randall Co.
Advertiser: Pure-Pak Div., Ex-Cell-O Corp.
- *3) Color drawing or painting, magazine
Art: Stan Galli
AD: James N. Hastings
Agency: Campbell-Ewald Co.
Advertiser: Chevrolet Motor Div.
- **4) Color drawing or painting, magazine
Art: Stan Galli
AD: James N. Hastings
Agency: Campbell-Ewald Co.
Advertiser: Chevrolet Motor Div.
- **5) Color drawing or painting, magazine
Art: Bill Fleming
AD: Claude Streb
Agency: Young & Rubicam
Advertiser: Parke, Davis & Co.
- *6) b/w photography, magazine
Photographer: Don Hume
AD: Alger B. Scott
Agency: Campbell-Ewald Co.
Advertiser: Campbell-Ewald Co.
- **7) b/w photography, magazine
Photographer: Paul Radkai
AD: Larry Sheridan
Agency: Campbell-Ewald Co.
Advertiser: Delco Radio
- *8) Design of complete unit, magazine
Photographer: Cle Clark
AD: C. F. Korten
Agency: Kenyon & Eckhardt, Inc.
Advertiser: Ford Motor Co.
- **9) Design of complete unit, magazine
Photographer: John Engstead
AD: Robert Pliskin
Agency: McCann-Erickson, Inc.
Advertiser: Chrysler Corp.
- *10) Color photography, trade magazine
Photographer: Richard Shirk
AD: Florence Johnson
Agency: MacManus, John & Adams, Inc.
Advertiser: Dowell
- **11) Color photography, trade magazine
Photographer: Albert Gommi
AD: Alger B. Scott
Agency: Campbell-Ewald Co.
Advertiser: Champion Paper & Fibre Co.
- *12) b/w photography, trade magazine
Photographer: Richard Shirk
AD: Arthur D. Obrosky
Agency: MacManus, John & Adams, Inc.
Advertiser: Dow Chemical Co.
- *13) Design of complete unit, trade magazine
Art: Burgess Franklin
AD: Robert V. Hungerford
Agency: Campbell-Ewald Co.
Advertiser: Burroughs Corp.
- **14) Design of complete unit, trade magazine
Art: Larry McManus
AD: Jim Bernardin
Agency: Benton & Bowles
Advertiser: Studebaker Trucks
- *15) Color drawing or painting, newspaper
Art: Margaret Kinkad, Emily Reno
AD: Bud Donahue
Advertiser: J. L. Hudson Co.
- *16) b/w drawing or painting, newspaper
Art: James Crabb
AD: James N. Hastings
Agency: Campbell-Ewald Co.
Advertiser: Chevrolet Motor Div.



**17)



**18)



*19)



The difference between the two is that the sphere is round and the cube is square. The sphere is also a circle and the cube is a square. The sphere is also a circle and the cube is a square. The sphere is also a circle and the cube is a square.

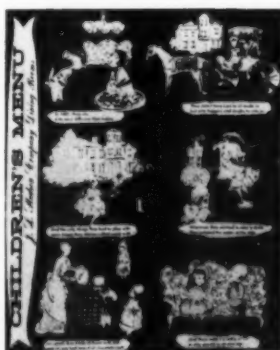


See Your Chevrolet Dealer

**22)



*23)



*24)



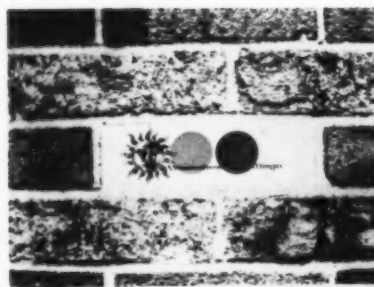
*25)



*27), **27A)



**28)



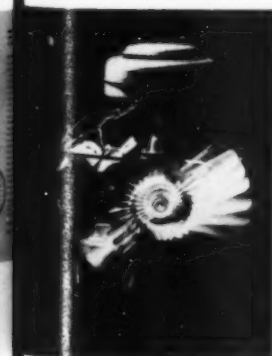
*30)



*31)



*21)



**17) b/w drawing or painting, newspaper
Art: Robert Fawcett
AD: Robert Wall
Agency: McCann-Erickson, Inc.
Advertiser: Chrysler Division

**18) b/w drawing or painting, newspaper
Art: Bernie Fuchs
AD: George Sparks
Agency: MacManus, John & Adams, Inc.
Advertiser: Bendix Aviation Corp.

**19) b/w photography, newspaper
Photographer: Todd Walker
AD: Douglas P. MacIntosh
Agency: Campbell-Ewald Co.
Advertiser: Chevrolet Motor Div.

**20) b/w photography, newspaper
Art: Paul Radkai
AD: Cliff Rice
Agency: Campbell-Ewald Co.
Advertiser: National Bank of Detroit

*21) Design of complete unit, newspaper
Art: Prucher Studios
AD: Patrick Fitzgerald
Agency: Campbell-Ewald Co.
Advertiser: Chevrolet Motor Div.

**22) Design of complete unit, newspaper
Art: James R. Giannantoni
AD: George Guido
Agency: Campbell-Ewald Co.
Advertiser: Chevrolet Motor Div.

*23) Design of complete unit, posters
Art: Margaret Kinkaid
AD: Bud Donahue
Advertiser: J. L. Hudson Co.

*24) Color drawing or painting
Artist: Dick Hirn
AD: Bud Donahue
Advertiser: J. L. Hudson Company

*25) Design of complete unit, P.O.S.
Art: Bob Shepperly
AD: Mack Stanley
Agency: Mack Stanley & Co.
Advertiser: Parke, Davis & Co., Overseas

*26) Color photography, direct mail
Photographer: Cle Clark
AD: Dick Yocum & Bill Johnson
Agency: Kenyon & Eckhardt Inc.
Advertiser: Mercury Div., Ford Motor Co.

*27) Color drawing or painting, direct mail
Art: Jan Balet
AD: Mack Stanley
Agency: Mack Stanley & Co.
Advertiser: Parke, Davis & Co., Overseas

**27A) Design of complete unit
Art: Jan Balet
AD: Mack Stanley
Agency: Mack Stanley & Co.
Advertiser: Parke, Davis & Co., Overseas

**28) Color drawing or painting, direct mail
Art: Herb Schiebold
AD: Robert Andrus
Agency: Benton & Bowles
Advertiser: Studebaker

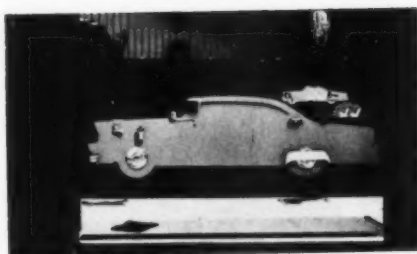
*29) b/w drawing or painting, direct mail
Art: Francis DeErdely
AD: Mack Stanley
Agency: Mack Stanley & Co.
Advertiser: Parke, Davis & Co., Overseas

*30) Design of complete unit, direct mail
Art: William Wallace
AD: Richard Hess
Advertiser: Certified Realty

**31) Design of complete unit, direct mail
Art: Joe Kaufman
AD: Mack Stanley
Agency: Mack Stanley & Co.
Advertiser: Parke, Davis & Co., Overseas

32) See 27A

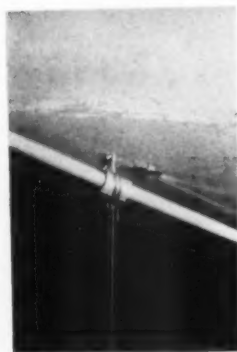
*33) Color photography, direct mail
Photographer: Boulevard Photographic
AD: Frederick A. Peck
Agency: Grant Advertising, Inc.
Advertiser: Dodge Div., Chrysler Corp.



**34)



•35)



•37)



**38)



•39)



**41)



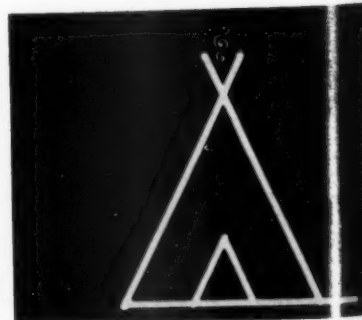
•42)



**45)



**46)



**47)

- **34)** Color photography, direct mail
 Photographer: Cle Clark
 AD: Bob Andrus
 Agency: Kenyon & Eckhardt Inc.
 Advertiser: Mercury Div., Ford Motor Co.

- **35)** Color drawing or painting, direct mail
 Art: Rene Bouche
 AD: Jack Keenen & Van Stith
 Agency: J. Walter Thompson Co.
 Advertiser: Ford Div., Ford Motor Co.

- **36)** Design of complete unit, small ads
 Art: Harry Wysocki
 AD: James N. Hastings
 Agency: Campbell-Ewald Co.
 Advertiser: Detroit Edison

- *37)** Color photography, editorial
 Photographer: William Read Woodfield
 AD: Eugene F. Duffy
 Agency: CeCo Publishing Co.
 Advertiser: Chevrolet Motor Div.

- **38)** Color photography, editorial
 Photographer: Robert Fleming
 AD: Mack Stanley
 Agency: Mack Stanley & Co.
 Advertiser: Chrysler Magazine

- *39)** Color drawing or painting, editorial
 Art: Charles Culver
 AD: Arthur T. Lougee
 Agency: Ford Publications
 Advertiser: Ford Motor Co.

- **40)** Color drawing or painting, editorial
 Art: Bill Moss
 AD: Arthur T. Lougee
 Agency: Ford Publications
 Advertiser: Ford Motor Co., Lincoln & Mercury Div.

- **41)** Color drawing or painting, editorial
 Art: Bill Moss
 AD: Arthur T. Lougee
 Agency: Ford Publications
 Advertiser: Ford Motor Co., Lincoln & Mercury Div.

- *42)** b/w photography, editorial
 Photographer: Bill Clinkscales
 AD: Eugene F. Duffy
 Agency: CeCo Publishing Co.
 Advertiser: Chevrolet Motor Div.

- *43)** Design of complete unit, editorial
 Art: Allied Artists
 AD: Herbert Schiebold
 Agency: Hall-Scott & Associates
 Advertiser: Briggs Manufacturing Co.

- *44)** TV, animation
 Art: Storyboard, Inc.
 AD: Ben Goldstein
 Agency: W. B. Doner & Co.
 Advertiser: Speedway Petroleum Corp.
 Title: Boogie Woogie

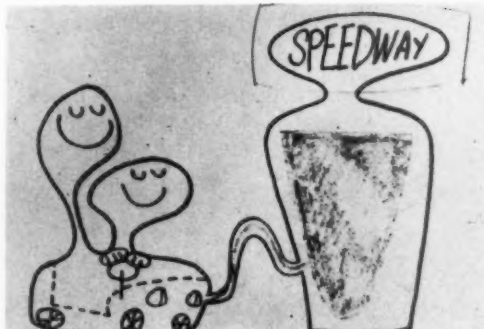
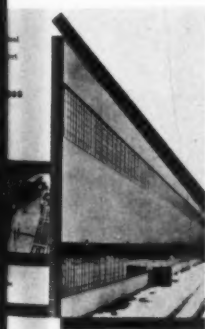
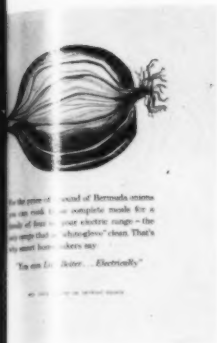
- **45)** TV, animation
 Art: Rector-Pearce Studios
 AD: Donald L. Miller
 Agency: Campbell-Ewald Co.
 Advertiser: National Bank of Detroit
 Title: Sun Always Shines

- **46)** TV, animation
 Art: Storyboard Inc.
 AD: Ben Goldstein
 Agency: W. B. Doner & Co.
 Advertiser: National Brewing Co.
 Title: Draw One

- **47)** TV, animation
 Art: United Productions of America
 AD: Steve Frankfurt
 Agency: Young & Rubicam, Inc.
 Advertiser: Lincoln Div., Ford Motor Co.
 Title: Lincoln Teaser

- *48)** TV, live action
 Art: National Broadcasting Co.
 Writer: Robert Wells
 Agency: Campbell-Ewald Co.
 Advertiser: Chevrolet Motor Div.
 Title: Dinah's Chevrolet Fugue

- **49)** TV, live action
 Art: Academy Film Productions
 AD: Ben Goldstein
 Agency: W. B. Doner & Co.
 Advertiser: Hygrade Food Products
 Title: Explorer



**44)



**49)

motor city TV

by Harry Breitmeyer

Though television production for entertainment is centered largely in New York and Hollywood, it is not surprising that the capital of the automotive industry impinges rather strongly upon the commercial end of TV production. Such is indeed the case. Several Detroit producers—large and small—have been going great guns. And to them must be attributed some outstanding innovations and creative developments.

For example, out of Detroit early this year came the world's first nationwide closed-circuit color telecast—a musical spectacular with original book, music, lyrics and choreography. This TV "first" was produced for American-Standard by Florez Incorporated, an established Detroit organization with a 25-year history of creating and developing films and other communicational media.

Similarly, the Jam Handy Organization, nationally known for its business films, has been one of the pioneers in TV commercial production in Detroit—and will be particularly well-remembered for its developmental work in stop-motion techniques—as represented by the Lucky Strike dancing cigarettes and the Auto-Lite Parade of Parts.

In addition, several younger organizations have jumped into the fray.

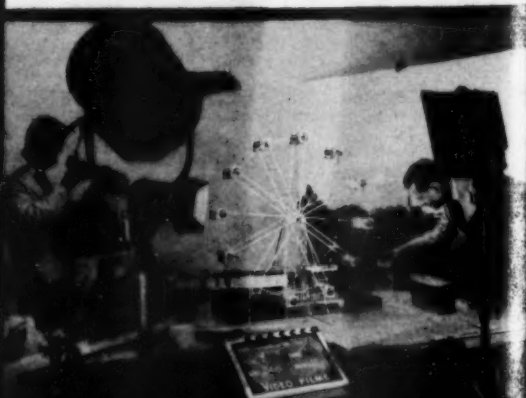
Video Films, for example, was founded by Cliff Hanna in 1947 when Detroit had only one TV station. One unusual use of art by Video, other than its animated and semi-animated productions, is in the miniature, an example of which is shown here. In many cases, the sets, props, and backgrounds for these three dimensional miniatures require more patience and artistry than full-scale sets.

Another company that's out-growing its breeches is Rector-Pierce Studio. Tully Rector and Bill Pierce started a small studio 14 months ago on the strength of \$250.00 and some flat art. Today, they employ a dozen artists and anticipate a billing of \$250,000. in the next year.

This growth is largely due to the selling power of their original, imaginative, and, to say the least, refreshing approach to a TV commercial. Wonderful treatment!

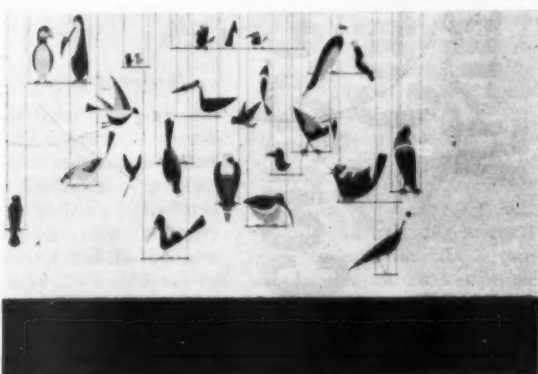
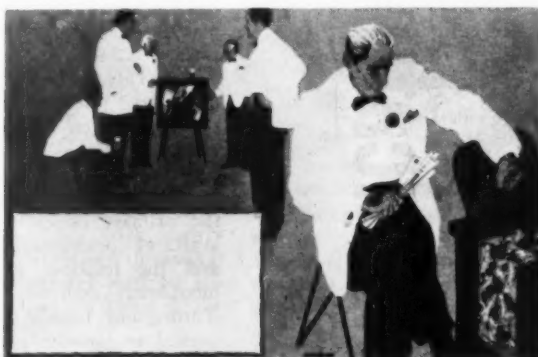
I am in complete agreement with Video's creative head, Bill Witherell, in stating that few media have developed and encouraged new tastes in style and treatment in so short a time as has the TV commercial.

- 1) "Stepping Forward"—a full-scale musical show on coast-to-coast closed-circuit color TV—was an industry "first" for Florez Incorporated.
- 2) Rough sketches testify to the effectiveness of the stylized animation technique developed by Bill Pierce of Rector-Pierce.
- 3) Video Films' miniature ferris wheel set-up clearly shows the painstaking attention to detail necessary in this kind of work.





Charles Wysocki was born 27 years ago in Detroit. As a boy he studied art at Cass Technical High School and worked as an apprentice in Detroit art studios. He later served for two years in Germany with the U.S. Army after which he went to the famed Art Center of Los Angeles. He completed his studies there majoring in design and advertising illustration. Charles joined the staff at McNamara Brothers, Inc. in 1955. He is impressively versatile, ranging in treatments from experimental design to literal illustration. His spare time activities include semi-abstract painting and photography.



upcoming artist

Charles Wysocki

Visual Communications Conference



William McK. Spierer
Chairman of First Visual Communications Conference

There was plenty of communication—visual and otherwise—between ADs and management attending the First National Visual Communications Conference. More than 400 attended the two-day session at New York's Waldorf-

Astoria. Close to 60% were agency executives, advertising managers, and representative of management.

The man who planned and spearheaded this first Visual Communications Conference was William McK. Spierer, Art Director for Ethyl Corporation. Formerly with Bureau of Advertising, Metropolitan Sunday Newspaper Group, also Fuller & Smith & Ross, he is a Lt. Col. in the active Reserves, commanding officer of the only Reserve Information and Education unit in the country. He is also a fine painter.

The conference was remarkable on several counts. The huge attendance and the great representation of management exceeded the fondest hopes of even conference chairman William McK. Spierer and program chairman Garrett Orr. The unusually high caliber of speakers with important messages brilliantly presented reached a truly national group with attendances noted from Seattle and Miami, Boston, Chicago, Cleveland, Detroit, Kansas City, Washington, D. C., Portland, Ore., just to name a few.

Perhaps even more important than what was said by the speakers was the way the audience responded to the presentation. Most of the messages stressed the primary importance of the visual aspect of communication in advertising and the response from the management-heavy audience was enthusiastic. Throughout both days the room was packed to capacity plus standees, even through the closing hours, and repeatedly the applause was spontaneous and strong . . . not merely polite.

... the jaded public

Setting the stage for the conference discussion, retiring ADC president Frank Baker noted that this is an era of increasingly standardized production, a time of dwindling competitive differences. There is no room for flights of creative self-indulgence in today's effort to get under the skin of a jaded public. The problem of today, and of the conference, is how to communicate to today's market in the face of the above considerations.



Wallace W. Elton
— you must have empathy —

Wallace W. Elton, art director, vice president and director of J. Walter

Thompson Co., has frequently been a spokesman for advertising and art direction at colleges and universities. In his career, he has been an aviation writer and travel photographer as well as art director. He is vice chairman of the New York Council of the American Assn. of Advertising Agencies and past president of the NSAD.

Keynoting the conference was former NSAD president Wallace Elton. He advised that people have surface differences but are basically similar and that one of the problems in communication is to find common appeals. This, he said, is best done visually, through the eye.

As conference keynoter he also passed on some sage advice of semantacist Samuel Hayakawa on how to attend a conference. Hayakawa advised that we "... refrain from agreement or disagreement with a speaker until we are sure what his views are. Of course, the first way to discover a speaker's views is to listen to him. But few people, other than psychiatrists and women, have had much training in listening. The training of most oververbalized professional intellectuals (i.e. people who attend conferences of this kind) is in the opposite direction.

"Living in a competitive culture, most of us are most of the time chiefly concerned with getting our own views across, and we tend to find other people's speeches a tedious interruption of the flow of our own ideas. Hence, it is necessary to emphasize that listening does not mean simply maintaining a polite silence while you are rehearsing in your mind the speech you are going to make the next time you can grab a conversational opening.

"Nor does listening mean waiting alertly for the flaws in the other fellow's arguments so that later you can mow him down. Listening means trying to see the problem the way the speaker sees it—which means not sympathy, which is feeling for him, but empathy, which is experiencing with him.

"Listening requires entering actively and imaginatively into the other fellow's situation and trying to understand a frame of reference different from your own. This is not always an easy task."

There was much strain on one's empathy as the conference progressed. "Research is the ADs best friend" (Schneider) clashed with an attack on pseudo-scientific ad approaches and a plea to return design to the designers (Lionni). "Visual memory is poor and auditory memory is excellent" (Alber) clashed with "The eye apparently has a far better memory than the ear" (Cunningham). The viewpoints and the

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Art Direction

strong but not heavy manner in which they were expressed kept the audience empathetic on edge. If audience discussion was missing from the conference it was compensated for by the fast pace and high level of the entire presentation.



William H. Schneider

— AD must be in on initial thinking —

As vice president and creative director at Donahue and Coe, William H. Schneider is familiar with the "big picture." He works closely with copy and art departments as well as marketing, merchandising and research departments.

Wearry words . . .

"It is increasingly clear that the so-called 'hard sell' copy and sledge hammer claims have lost their conviction. It seems the weary words can no longer carry the selling burden. Something new must be added, and that new thing is product personality . . ." With these words William H. Schneider, vice-president and creative head of Donahue & Coe launched into a devastating comparison of the effectiveness of copy and art in today's advertising. He read, from major ads by leading companies, some of the copy and headlines and it was dull and hackneyed when on its own. Then Mr. Schneider read an ad for a luxury car but, unknown to the audience, changed the car's name to that of a competitor. No one was the wiser. The dullness, the unconvincingness, the vagueness of the copy permitting it to be so easily switched to a competitive item, showed how weak a role the copy often plays.

Plugging for the importance of developing product personality in advertising, Mr. Schneider made clear his conviction that this is done chiefly by the visual image. Since this is so he feels "the art director and the agency he works for must, of necessity, re-evaluate his place in the scheme of things."

"Let's analyze agency procedure in terms of the art director. The advertising problems and objectives are usually outlined by the account executive and the marketing research departments—often in conjunction with copy heads. Frequently copy approaches are established—and it is at this point the art director is called in. But the fault lies in the fact that usually he is not part of the initial thinking."

To fulfill his rightful function, Mr. Schneider advises the AD to widen his vision beyond the confines of his layout pad. He sees this change of attitude as involving study and semantics and recommends "The art director should insist that he be given the complete dossier on the advertising problem. The marketing analysis, media analysis and research analysis." "If a copywriter can understand these," he asks, "why not an art director? It is a relatively simple job to read through these reports and understand them. This understanding would equip the art director to buttress his ideas with much sounder logic. It may be protested that many agencies already apply this procedure. Frankly, I don't believe it. I think this is the kind of team talk that exists only when the agency is making a pitch to a prospective client." In this respect Mr. Schneider accused agencies of rendering lip service instead of agency service. Some agencies don't brief ADs on research and marketing data because such data is "over their heads." If such data is over their heads, Mr. Schneider says it is "because the art director has refused to learn the terminology of marketing and research. . . . If it is true that the visual image is of increasing importance in sales planning, then both agency heads and the art directors themselves should set up procedures whereby the art director is educated in terms of the total selling problem.

"The second area in which the art director must change, if he is to exercise his full potential, is in the area of semantics. He must learn how to sell his ideas with conviction—the kind of conviction that will stick with the brass and the clients. As things stand, the art director is talking an outmoded language. It is a language that makes sense to artists but certainly not to business men. The art director sells his stuff in terms of design, balance, color harmony and especially 'feeling.' It is in this area of 'feeling' that he becomes inarticulate. He does so because a great deal of his work is done on a basis of artistic intuition. He feels that a certain picture or photograph is right—that the models' attitudes are right—without being able to explain why. . . . This area of intuition or feeling certainly operates with any man who is creative. Businessmen frequently make a decision on a hunch, just as an art director arrives at a conclusion on a hunch. My plea to the art director is to fortify his hunches with more facts—and to be able to explain his hunches in terms the businessman understands. . . . The art director should be able to demonstrate why any effective ad is hard to sell whether it has Con-

tainer Corporation elegance or mail order borax. In creating a visual image, he should sharpen his 6B pencil on facts . . . facts about the market, the media, the client's sales and manufacturing problems. Then and only then will he know whether to use beaux arts or borax. Both approaches are valid."

Today's AD, Mr. Schneider asserted, must create an image that not only gets attention but creates desire. The AD's best friend, he felt, is the researcher because art insights are on the same level as scientific evidence. Consequently research will back up the AD's basic intuitions.



Leo Lionni

— down with the pseudo-scientific —

Leo Lionni, art director of *Fortune Magazine*, has won wide acclaim among his fellows: last year, he was named art director of the year 'by the National Society of Art Directors, and this year won the Architectural League Gold Medal of Architecture. A native of Holland who studied and worked in Italy, he has had a number of one-man shows of drawings, watercolors and graphic designs. He is head of the graphic design department at Parsons School of Design.

An even stronger position regarding the position of the AD on the advertising team was taken by Leo Lionni, art director of *Fortune* magazine and president of the American Institute of Graphic Arts. He decried the fact that the trend in art is away from art and towards research. He asserted that the time has come to take a stand against pseudo-scientific aspects of the business and to re-emphasize intuition and inventiveness. The sacredness of research and statistics, which assure bigger profits by making people smaller, was decried. In opposing the sacredness of research Mr. Lionni directly contradicted Mr. Schneider's opinion that research is the AD's best friend. Mr. Lionni told the Don Marquis story of the worm and the robin. The robin was hungry and spied a big fat worm. As he approached the worm the robin announced his intentions. "But why must you eat me", protested the worm. "Because I've got to live", explained the robin. So saying he gulped down the worm. As he was being assimilated by the robin the worm

thought it over. "Yes", he concluded, "the robin has a right to live." And as he so reasoned and just as assimilation was being completed he shouted his last words, "Long live the robin." Mr. Lionni suggested that some ADs are shouting "Long live research" as they are being similarly assimilated.

Mr. Lionni also felt that the overemphasis on research was causing personal taste to be bypassed and that research has its own weaknesses, one of them being that it measures a past phase of a shifting scene.

Agreeing with Mr. Schneider and most others present on the increasing importance of the visual impression contained in advertising Mr. Lionni suggested that ads will contain less and less information in the years ahead. The sales impelling visual ideas, the new ideas that will create visual impressions to build product personality and identity will not come from research, he said, and not from copy writers or account executives but from designers. The copy writers and account men were accused of relying too heavily on what has been done. When you get them together in a conference, Mr. Lionni explained, you usually hear such phrases as "Let's do an ad like . . ." He proposed that design be handed back to designers and warned ADs against being the friendly undertaker of design leadership. Mr. Lionni also went one step beyond Mr. Schneider's recommendation that ADs be called in on the first briefing. He suggested they be the first ones called in.



Andrew F. H. Armstrong
— AD intuition beats expertising —

Andrew F. H. Armstrong, a veteran of 25 years in advertising art, now is vice president in charge of creative services and a member of the plans board of Leo Burnett Co., Inc.

Expertising

Andrew Armstrong, vice president in charge of creative services for Leo Burnett Co., reported on a unique survey comparing viewpoints of consumers with those of creative men. Although the creative men did not do too well in guessing which ads the housewives would prefer, in many cases if ADs had followed their own intuition instead of

trying to think like housewives they would have prepared more effective ads. This report was accompanied by numerous slides and will be the basis of a feature story in a forthcoming issue of Art Direction.



John P. Cunningham
— get rid of herd thinking —

John P. (Jack) Cunningham is president of Cunningham & Walsh Inc., which handles such clients as Texaco and Colgate. He began his advertising career as an artist at Newell-Emmett, predecessor of Cunningham & Walsh. Two years later he switched to copy-writing, and then moved up steadily, becoming president of Cunningham & Walsh in 1954. He contributed heavily to war advertising—including the USO, the National War Fund, and the postwar Freedom Train. He served as director and chairman of the American Assn. of Advertising Agencies in 1952.

Get rid of herd thinking

John P. Cunningham, president of Cunningham & Walsh Inc., advised the advertising men to get rid of herd thinking, to stop copying each others advertising. The future economic health of the country depends on growing mass consumption which in turn depends greatly on marketing and advertising. Herd thinking, idea copying, dilute the effectiveness of all ads involved by blurring the individuality of the brand image each is trying to establish. Mr. Cunningham cited examples. "Take cake mixes. One advertiser seems to make a great success by a photographic close-up of a great succulent slice. Pretty soon all cake mixes are vying with each other to see which one can get photographically closest to your eyeballs.

"And beards! Just because one advertiser achieves distinction around a bearded character do we have to put male models-in-ambush in all our advertising for a decade?

"And horses-in-the-house! With men in tuxedos applied on their haunches. Only one whiskey should have a right to that one—and I wish they'd put it back on the bottle pretty soon.

"And the vodka ads. I'd like to see one that didn't show a couple of men staring blankly out of a stark, sparse Dali-esque background—much like the

first successful one.

"We partners in persuasion have an absolute obligation to create a product-picture for the people who hire us that is fresh, individual and different from competition. We further have no right to appropriate and dilute the value of advertising properties that are being built by others. To make advertising more effective we must have not only less imitation but less mediocrity . . . we must deliver more freshness and new ideas to graphic selling, and that means . . . Think . . . Something some of the boys in the grey flannel suits have got to do a little more of. The number of mediocre ads in any one issue of the Saturday Evening Post is amazing.

" . . . this imitativeness and mediocrity is due to lazy thinking or rather lack of thinking. We've all used the expression, 'An idea just came to me.' . . . No sentence could be further from the truth. Ideas don't just come to people. Ideas don't just occur to anybody . . . You've got to go after ideas. Deliberately."

Mr. Cunningham noted that visual communication is just beginning to fulfill its destiny in advertising. "It is a far greater force than many people believe. It is not exercising its full force today.

"In the past I believe copy has done a slightly better job . . . I believe that creative art is not using itself here in America as a compulsive force with all the vigor of which it is capable . . .

"Creative graphics has first call on people's minds. Everybody sees the picture first. Then the words. In advertising how much copy has to be written is determined by how much of the story does the picture tell."

Mr. Cunningham here could have cited the Daily News posters, AD'd by Howard Wilcox of Cunningham & Walsh and designed and photographed by Howard Zieff. Cited in the 35th annual exhibition of the New York Club, the campaign started out with a brief copy line, but quickly developed its present format of all picture, no copy.

The trend today is again swinging towards art as a more vigorous means of communication", Mr. Cunningham declared. "The great advertisements of the past generation were all copy . . . today we are again realizing that ideas expressed in art can do more and reach more people than any other form of communication. Witness the picture magazines. Witness the great decrease in text in all advertising. Witness the outdoor poster. Witness television. The eye, apparently, has a far better memory than the ear.

"With such a vigorous and robust potential, it seems too bad at times that advertising illustration has such a strong

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herd instinct. There are too many elderly couples in insurance advertising sitting around hotel porches in rocking chairs. Too many lovers in close-up clinches. Now love is certainly a number one emotion and a nice thing to have around the landscape, but when 14 pictures in a recent issue of the Ladies Home Journal show embracing lovers there can't be much individuality, distinction or cut to the advertisements involved. Too much imitation . . . too much mediocrity.

"Too much artwork is done today that is no more than an illustration of what the headline clearly says.

"A recipe for good art direction, it seems to me, would be to read the copy and then see if you can't devise a picture that would make the first two paragraphs unnecessary—or even a picture that makes any copy unnecessary."



Francis E. Brennan
— the fastest but not the mostest —

As art advisor to the editor-in-chief of Time Inc., Francis E. Brennan has helped to plan the pioneering visual approach that characterizes the Luce publications. He served as picture editor of the famous LIFE Picture History of World War II. Except for wartime service as chief of the graphics division of the Office of War Information, his entire career has been spent in the magazine field.

Essentiality of copy . . .

The picture gets there fastest but seldom with the mostest. That's the opinion expressed by Francis Brennan, art advisor to the editor in chief, Time, Inc., Mr. Brennan faults pictures because they do not have an exact meaning in the sense that words convey precise meaning. "Pictures are the very stuff of life itself . . . thus they can mean anything that an individual observer chooses them to mean. Everyone sees in pictures what he is emotionally prepared to see and surely such myriad reactions can hardly be called precise. To convey the precise facts of a message words are needed, to spell out the who, what, where, when, etc. The picture, Mr. Brennan explained, arouses emotions and stimulates questions. The copy answers the questions.



Harold Holt
— See Power —

Harold Holt, vice president and national director of research and sales promotion of Outdoor Advertising Inc., has had wide experience in all phases of advertising. At Amos Parrish & Co., where he was in charge of new business development, he was responsible for the production of thousands of dollars worth of outdoor advertising. He has also served as editor, writer and copy supervisor in outdoor campaigns, newspaper features and direct mail programs.

To see is to read . . .

Harold Holt pointed to a unique visual aspect of outdoor advertising by asserting that the "read most" ratings for posters are the same as their "noted" ratings. If you see it, you read it and get the message, Mr. Holt declared. Vice president and national director of research and promotion of Outdoor Advertising Inc., he told the Visual Communications Conference of two new developments in the outdoor field—the Loewy frame and the 30-sheet poster. The former, a stainless steel poster frame, is gradually replacing the traditional green molding with its lattice. The new frame, with which 25% of the poster locations in the country are now equipped, allows greater concentration on the poster design. It was designed by Raymond Loewy.

The 30-sheet poster, still in the experimental stage, provides ¼ more copy within the poster frame.

Mr. Holt stressed the importance of simplicity in poster design for effective visual communication. He said, "One all-pervasive principle should be emphatically noted: simplicity. On the premise that simplicity is the touchstone of good art, I think that we can agree with the contemporary critic when he says that the test of the artistic value of a work may well be how little redundant it is.

"Poster art, disciplined by the immutable rectangle, strives unceasingly for the magic amalgam of color, illustration, and words, from which all superfluity has been struck and which, in its total effect, will deliver forcefully and completely a message that can be easily understood and easily remembered."

Mr. Holt also pointed out the wide spread in Starch ratings of magazines

between noted and read most scores. In poster studies these two are synonymous due to the telegraphic nature of the message. One wonders how much and how fast other media will approach the poster technique of high-speed communication.

Last fall, according to Mr. Holt, OAI began sponsorship of a continuing study of outdoor posters conducted by Daniel Starch and Staff. The objectives of the research are: 1. To measure the overall performance of outdoor posters as an advertising medium; 2. To determine the characteristics of the outdoor poster audience; 3. To measure the effectiveness of different copy techniques. Fifty urban places were selected in such a manner that the various geographic regions of the country and the several city sized groups are proportionately represented. Care was also taken to proportionately represent economic levels. Starch ratings for a number of posters ranged from 40% to 56%. Mr. Holt stressed the small number of elements, the graphic simplicity of these high rating posters and the brevity of the copy.

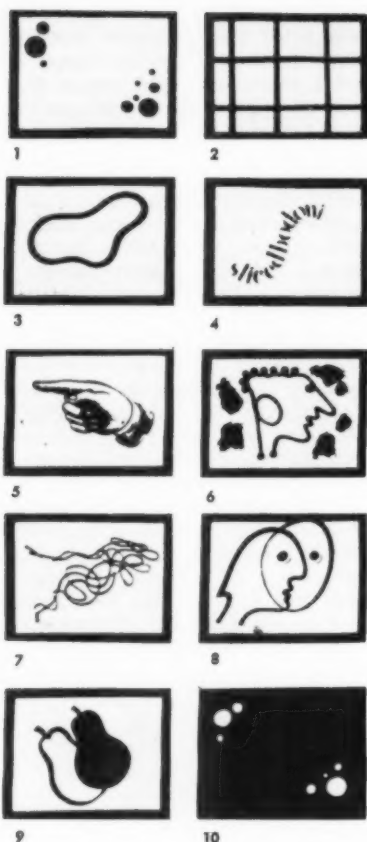


Dr. M. F. Agha
— floating kidneys and aliced Bodoni —

One of the real pioneers of modern design in advertising and publishing, Dr. M. F. (for Mehemed Fehmy) Agha now is a consulting art director to a number of publications, advertising agencies and retail stores. Born in Russia of Turkish parents, he says he speaks "four languages well and three badly." He has written many articles and delivered many lectures on photography, typography and the graphic arts. A past president of the Art Directors Club of New York, he was one of the founders of the National Society of Art Directors.

Serious spoofing

Dr. Agha was irreverent. He exposed sacred cows as communications shams. He destroyed myths with such humor that the audience had all it could do to catch his serious criticism between their laughs. Ten graphic arts gimmicks were laughed to death. Dr. Agha distributed a card to the audience showing the ten gimmicks (illustrated here). These are now old, popular, and widely used and that apparently is what is



wrong with them. Dr. Agha feels they are too widely used and that they are used without any realization of what makes them tick. Devices, he said, depend upon uniqueness and novelty. These devices are so easily copied and so widely used that their effectiveness is diluted if not destroyed.

(pix 1) The laundry list—so called because it contains enough white space for jotting down a laundry list. (pix 2) Jail windows—Dr. Agha referred to this Mondrian influence as so many bins to be filled with junk.

(pix 3) Floating kidney—thanks to Hans Arp. In slides accompanying the talk current ads employing these devices were shown, including some from the current ADC show.

(pix 4) Sliced Bodoni—curved type. No matter which way you slice it, it's always Bodoni. Agha blames Guillaume Apollinaire, French poet and typographic experimenter for this one.

(pix 5) Antique pieces—use of old cuts, collages, etc. may derive from Max Ernst but there's too much of it in 1956 advertising.

(pix 6) Bent hairpins—the irreverent Dr. describes this as the technique of making things avoid looking like what they are.

To do so either jerky or hairy lines are used.

(pix 7) Hair in the soup device is placed at the door of El Lissitzky.

(pix 8) Buckeyed monsters. Showing two faces or two or more sides of a face ala Picasso has its economic advantages, tongue-in-cheeked Dr. Agha. One can show a full face and a profile using only two instead of three eyes.

(pix 9) Device of the cockeyed painters.

(pix 10) Blackfaced minstrels—or the when-in-doubt or when-it-looks-lousy reverse-it school.



Arthur H. (Red) Motley
—How Pictures Sell—

Arthur H. (Red) Motley, president of Parade Publications, Inc., and publisher of Parade, the Sunday Picture Magazine, has been called a "salesman's salesman." In 1954, he was named one of "America's 12 Master Salesmen." He joined Parade in 1946, after serving as vice president and director of Crowell-Collier and publisher of American Magazine. In his ten years at Parade, circulation has jumped from 2,000,000 to 7,000,000 and advertising revenue from \$1,808,562 to \$16,000,000. In an average year, he travels 100,000 miles and addresses 100 to 125 varied groups.

But what does it say—

"There are plenty of merely pretty pictures in editorial and advertising layouts today" Parade's Red Motley told the assembled ADs and management folk. "Many of them don't say a thing. They may be ornamental or they may be shocking, or they may be merely confusing. But they don't convey any clear-cut or definite message, either for editor or advertiser." He went on to stress that the importance of pictures in selling editorial readership and product use lies in one area—believability. He cited four golden rules of proper picture use:

(1) It must have mass appeal. Pictures have to show situations that everyone will recognize. (2) It must be real people doing real things—otherwise the reader won't find it believable. (3) It has to imply do-it-yourself or experience-it-yourself. (4) It has to be supported by brief, pointed text that tells just what the picture means.

Commenting on the growing use of color Mr. Motley advised, "Don't use color throughout." He warns, for ex-

ample, against using color on editorial pages facing color ads. Not only do the two compete with each other for attention but the reader needs some change of pace in the book. Tests indicate that not only is a color ad better noted and read when facing a b/w page but the readership of the b/w editorial page gains too. He also advised that more serious subject matter requires less pictures. Lighter material requires more picture treatment.



Professor Josef Albers
—denies stupid rules—

Chairman of the department of design at Yale University, Professor Josef Albers has long been in the front rank of modern art. For ten years he was an instructor at the Bauhaus, the famous German experimental laboratory school of the visual and structural arts. He came to the U.S. in 1933, and has been a lecturer at many art schools. Since 1935, his paintings and prints—which he insists are "presentations" and not "representations"—have been exhibited in 500 shows. He has been a member of the Yale faculty since 1950.

The magic of color

To learn about color, handle it. Don't read about it. That's Josef Albers advice. He scorns "stupid rules." As an example of how he helps his students at Yale to learn about color he showed a series of slides demonstrating various illusions in seeing color. He showed how a color appears different when on different backgrounds and how certain color and overlay effects were simulated. He said visual memory is poor and auditory memory excellent. He showed how people incorrectly identified light and dark colors, deceived by their backgrounds. He showed how to make two different colors appear alike. He advised against mixing pigments to get lighter colors because "the more you mix the more you lose." (This is true of pigments, but not of light.) He showed how students were encouraged to play with color as you would with music.

In essence, Prof. Albers message to the conference was to be leary of rules on color usage, to learn to know color by handling it, and that seeing color is often a matter of illusions which require skill to control.



John Hubley
—appeal to emotions—

John Hubley, president of Storyboard, was supervising director of UPA for five years, during which the firm blazed new trails in the world of the animated cartoon. He directed, among others, the famous "Mr. Magoo," "Gerald McBoing-Boing," and "Four Poster." He is an alumnus of the Walt Disney Studios, where he worked on Snow White, Fantasia, Pinocchio, Bambi and Dumbo.

The basic facts of communication were visually communicated to the audience by John Hubley who showed the Eames film, "A Communications Primer." This film everyone concerned with the subject should see, and then see again. The first time you admire its beauty and get its main point. The second time you get the message point by point and are able to apply it to your own communications problems. Mr. Hubley also showed some outstanding TV commercials (animated) as well as Norman MacLaren's latest film, "Blinkety Blank." He concluded his presentation with a plea for more appeals to the human emotions level of the market to better get, hold and win an audience. Entertaining is becoming a more respected part of the advertising picture.



Milton Caniff

—On Sunday You Can See the Blood in Color—

Widely acclaimed for the realism and action of his comic strips, Dickie Dave, the famous Miss Lace, Terry and the Pirates, and now Steve Canyon, Milton Caniff has been called "a genuine creative talent in the field of modern Americana." He has received many patriotic awards for the Americanism expounded in the strip. On several occasions the Air Force has called upon Caniff (and Steve Canyon) to help solve some particularly ticklish problem of public relations.

Milton Caniff entertained at one luncheon with demonstrations of his drawing techniques and light-hearted comments. The importance of the light touch in conveying serious messages to the mass market was pointed up when

a surprise message from Secretary of the Defense Charles E. Wilson was read. It praised Mr. Caniff for his constant service to the government in helping solve many difficult public relations problems.



Edward Adams

—Training Tomorrow's Creative Minds—

Edward Adams is director of the Art Center School in Los Angeles, a training ground for many top-flight artists.

The two essential ingredients of a good art student are good taste and imagination, according to Edward Adams, director of the Art Center School in Los Angeles. Not vital are previous education and environmental conditions. Talent, Mr. Adams feels, is like gold. It can be hidden despite previous training and environment. At Art Center no two students in the same class get the same problem. Because students tend to get married to the first medium with which he has some success the school insists he try everything before specializing. Premium is placed on ability to think fast and come up with many solutions to a problem—not to rely on and defend one. The students work on projects and in teams much as they do in the commercial world and thus learn judgment and commercial procedures as well as developing individual skills. For example, they learn how to make layouts that a photographer can work from, calling for pictures that can be shot. And they learn what can and cannot be retouched.

Commenting on research, Mr. Adams said, "Research would crucify a lot of good ideas that come out of these kids."



Alton Ketchum

—Shortcuts to Creativity—

Alton Ketchum, vice president and group copy head for McCann-Erickson, has a flair for explaining America and the world to Americans. Among his products have been the recently-acclaimed Peoples' Capitalism Exhibit, created voluntarily by his agency and destined for showings at international trade fairs,

and such booklets as *The Miracle of America*, *Let Freedom Ring*, and *The March of Freedom*.

14-year-old intelligence . . .

Alton Ketchum says we've lived too long with our notions of the 14-year intelligence level of the market. People can understand much more than they can articulate. When we aim at their articulation level, we aim too low and miss both the intelligence and taste level of our market.

Mr. Ketchum also advised all admen to be alert to contemporaria. He suggested that to better know peoples needs the ad man must be in tune with the times and must be able to project himself, with empathy, into the problem or product or process involved. Such admen will seldom want for ideas and will say what people want to hear and will respond to, he suggested. He described the currently popular brainstorming technique as a bull-session without negatives or evaluations. A good group for brainstorming should have all people compatible with each other and all in sympathy with the problem.

Products and their ads try to satisfy human needs and wants. One way to trigger ideas, visual or otherwise, Mr. Ketchum suggested, is to think in terms of human discomforts and the discomforts or needs the product or service remedies or satisfies.



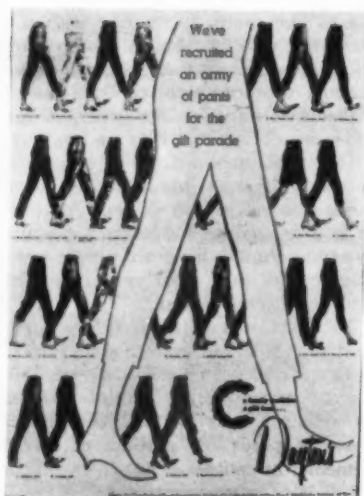
Ralph M. Evans

—Creative Directions in Color Photography—

Ralph M. Evans, director of the color technology division of Eastman Kodak Co., has spent 20 years in development and perfection of new color photography techniques. An engineer and author, he is an authority on the creativity of color photography as well as its technical aspects.

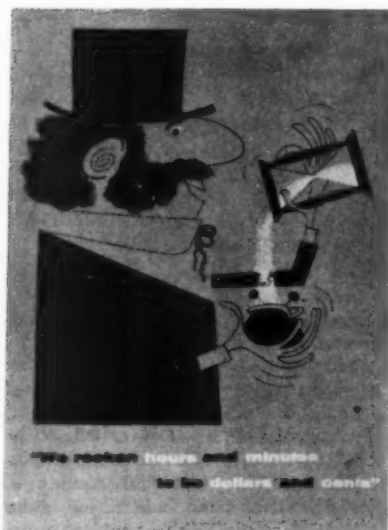
Other presentations at the conference included a series of exciting color slides by Ralph M. Evans, director of color technology division of Eastman Kodak Co. Mr. Evans spoke on "Creative Directions in Color Photography." A play and a slide discussion on the role of research in the art directors day was the windup feature of the two-day session.

William Buckley, new president of the Art Directors Club, has announced the clubs intentions to stage another conference in 1957.



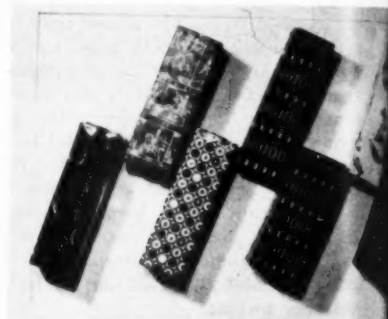
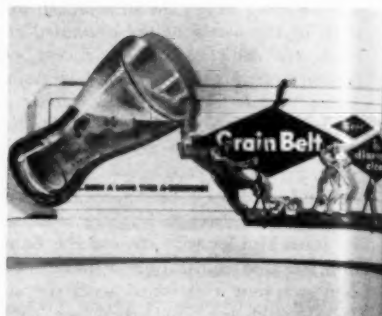
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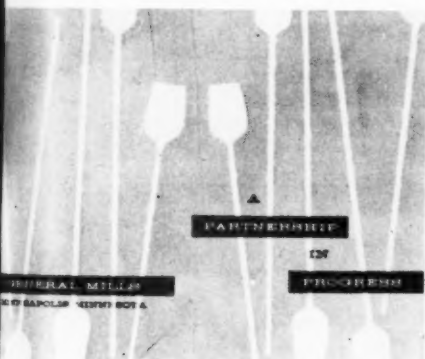
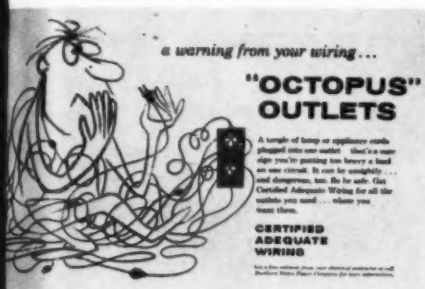
5)

TWIN CITIES'

2

Minneapolis and St. Paul held their second annual exhibit of advertising and editorial art "to increase public and professional awareness of the high standards of advertising in the area and to recognize outstanding advertising art achievements." The shows 160 drawings, designs, photographs were screened from over 600 entries. 25 awards and 23 certificates were given to 31 artists and ADs. The exhibit was held at the Walker Art Museum in Minneapolis. ●

8)



9)



10)



- 1) AD: Dave Warden
Artist: Evelyn Niemeier
Client: Dayton's
- 2) AD: Clarence Zarcardi
Artist: Clarence Zarcardi
Client: Minnesota Mining Co.
Agency: Kerker, Peterson, Hixon & Hayes
- 3) AD: George Rumsey
Photographer: George Ryan
Client: Minneapolis Symphony
Agency: Campbell-Mithun
- 4) AD: Loren Herder
Artist: Bob Knutson
Client: Minneapolis Brewing Co.
Agency: Knox Reeves
- 5) AD: Roger Bradfield
Artist: Roger Bradfield
Client: Hiram Walker Distilleries
Agency: Artists Inc. Studio
- 6) AD: George Rumsey
Artist: Bob Guidi
Client: Northern States Power Co.
Agency: Campbell-Mithun
- 7) AD: Bill Olson
Artist: Robert Nelson
Client: General Mills
Agency: Knox Reeves
- 8) AD: Bill Burke
Photographer: George Ryan
Client: Pillsbury
Agency: Campbell-Mithun
- 9) AD: Tom Donovan
Photographer: Toni Lane
Client: Schlamp Furs
Agency: Kerker, Peterson, Associates
- 10) AD: Dave Warden, Marv Hartwig
Photographer: Mike Meyers
Client: Dayton's

COMMERCIAL ART AND PHOTOGRAPHY SHOW



1)



2)



3)



4)

A surprising versatility in handling widely varied problems of presentation in multiple media was apparent in the 7th Annual Commercial Art and Photography Show in Washington, D. C. This plus a real maturity about the work gave one a feeling of the coming-of-age of advertising art in the Nation's capital. Over 900 entries were screened down to a net of 279 items, including several outstanding entries of Federal Government agencies, which composed the smartly mounted show at The Corcoran Gallery of Art. Twelve gold medal awards (shown here) and 30 distinctive merit awards were made by a panel of three judges from the New York Art Directors Club: Cecil Baumgarten, Frank Baker, and Julian Archer. ●



5)



Judges Cecil Baumgarten, Frank Baker and Julian Archer, New York Art Directors Club members place a gold medal award on top poster in the show.



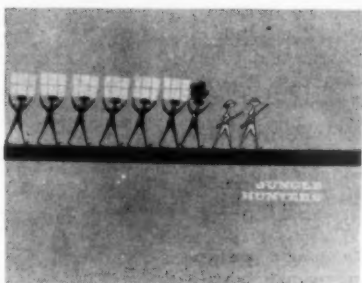
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7)



10)



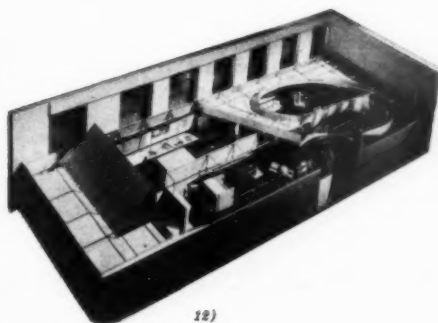
11)



8)



9)



12)

general, black and white

- 1) Artist: George Baylias, Jr.
Art Director: David Dickson
Client: Army Times Publishing Co.

general, 2 or more colors

- 2) Artist: William Walton
Client: WTOP-TV

cartoons and spots, 2 or more colors

- 3) Artist: Cliff Prine
Art Director: Cliff Prine
Client: Type Masters Inc.

general, black and white

- 4) Artist: Robert Phillips
Art Director: Dick Wolters
Client: McGraw Hill, Business Week

magazine ads half page or larger

- 5) Artist: Tom Hutchens
Art Director: Gene Hoover
Client: WMT

cartoons and spots, black and white

- 6) Artist: Bill Wiggins
Art Director: Bill Wiggins
Client: WTOP Radio

large direct mail

- 7) Artist: Chuck Behrens
Art Director: Joe Montgomery
Client: Capital Airlines

point of sale

- 8) Artist: E. C. Felton
Art Director: E. C. Felton
Client: Steak Ranch Restaurant

posters

- 9) Artist: Jack Willis
Art Director: Jack Willis
Client: Kal, Ehrlich & Merrick

small direct mail

- 10) Artist: Tom Huestis
Art Director: Tom Huestis
Client: U. S. Chamber of Commerce

television art

- 11) Artist: Bernard D. Wathen
Art Director: Peter F. Masters
Client: WTOP-TV

conference and convention art

- 12) Artist: David Johnson
Art Director: John L. Moore
Client: Atomic Energy Commission
Fabricator: Design and Production, Inc.



Background: For nearly 80 years the Hartmann Luggage Company has made fine quality luggage marketed through select department store and luggage outlets. For many years it carried the reputation of being the finest luggage made. However, lack of consistent promotion, plus a concentrated effort by lower priced brands to downgrade the standard of excellence among retailers and consumers alike, had left the younger element of the present generation with practically no appreciation of Hartmann quality and prestige.

Problem: First, to reestablish in the minds of the consumer the name Hartmann as the undisputed symbol of leadership in luggage style, quality and prestige. Second, to devise a format and approach that would have immediate impact on the dealer organization, thereby implanting the idea of a revitalized sales and merchandising policy. Last, but by no means least, to improve immediate sales.

Solution: Research determined that people bought luggage at some special occasion, either for themselves or as a gift. Therefore, the ads were built around the special trip, anniversary, Christmas, etc., using the same headline, "...this... is the time for Hartmann!", in each ad in the series. The format shown on this page was used because it so completely solved the problems stated above. First, it was distinctive,

unlike any other luggage advertising, and yet it was believable and realistic. (The Indian Sikh, incidentally, is the real McCoy!) Second, the luggage was shown to good advantage in large display without making the ad look like a catalog page. Third, the use of 4-color illustrations lent an air of quality and prestige to the overall ad and, of course, the product. Fabrics and colors were shown to best advantage. Fourth, the impact of unusual 4-color advertisements run in New Yorker and Life were easily and successfully merchandised to the dealer trade. The copy, of course, was in tune with the overall art approach.

Results: When this campaign was coordinated with a complete merchandising and dealer ad mat program, it produced an unusual number of department store tie-in ads, and window and floor displays built around the campaign theme. Possibly the only unfavorable event—if you can call it that—was that Hartmann underestimated the power of the whole campaign. Their production facilities were taxed to the utmost in an effort to fill all the orders. ●



Advertiser: Hartmann Luggage Company
 Art Director: Bruce Unwin
 Agency: MacManus, John Adams, Inc., Bloomfield Hills, Michigan

CASE HISTORY HARTMANN

in Philadelphia

African sculpture show runs through Sept. 16

The African Tribal Sculpture exhibit at the University Museum is the largest and one of the finest ever shown under one roof in the Western Hemisphere. It comprises over 200 pieces from 42 tribes, borrowed from 10 museums and 25 private collections in Africa, Europe and America. The show runs through Sept. 16



Schneider honored William H. Schneider, author, vice president and creative director of Donahue & Coe (right) accepting the Philadelphia Art Directors Gold Medal Award of achievement from club head W. Frederick Clark.

Hunter Marion heads Quaker Photo Service

Hunter R. Marion, who joined the firm in 1946, is the new president of Quaker Photo Service, 914 Walnut St.

John R. Hathaway 3rd is executive vice president and is directly concerned with quantity print production, a new service of the company.

Free Lance Artists combines many talents

Recently formed "Free Lance Artists" group teams 16 name artists and designers into a system of flexibly integrated teams. Each artist maintains his own personal practice but contacts others in the group for help when needed. Located at 1422 Chestnut St., LOcust 7-3205, the group includes Ray Abruzzi, Clay Blaker, Howard Boyle, Joe Camana, George Connelly, Bob Copeland, Al De Martini, Will Dressler, Herb Heym, Bill Holland, John Kennedy, Herman Klein, Tony Lipsky, Sil Romano, George Sulpizio, and Art Wallower.

Philadelphia Art Supply Co.

Philadelphia's most complete stock of art and drawing materials.

- Bourges sheets
- Craftint
- Kemart materials
- Zipatone
- all graphic art supplies

Send for our 200-page catalog on your letterhead

25 S. Eighth St. • Philadelphia 6, Penna.
Market 7-6655 • Prompt delivery service

**YES WE DO...
CUT-A-WAYS
FROM
BLUE
PRINTS!**



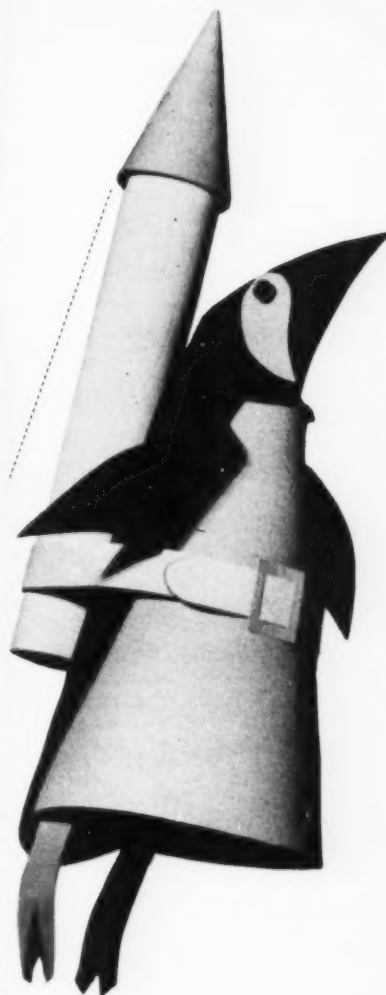
Stillmun Art Service

WALNUT 2-4842
12 S. 12th ST., PHILA. 7, PA.

TYPE

Distributors for Foundries the World Over,
known for Quality and Design

CENTRAL TYPE 1016 CHERRY STREET
PHILADELPHIA 7, PA.
WALNUT 2-3630



ALFA... for that extra lift

Art direction—consultation and design

Illustration—photography and art

3 Dimensional art

Packaging

Promotional material

Point of sale

Phone WALnut 2-3690



ASSOCIATES

910 CLINTON ST., PHILADELPHIA 7, PA.



THE
FLAX
CO.

ARTISTS' MATERIALS
DRAFTING SUPPLIES

176 N. Wabash Ave.,
Chicago 1, Ill. FI 6-4395

PAUL PINSON

4 East Ohio Chicago 11, Illinois

Superior 7-3122

humor

the **GUIDEDGE** for precise work -
the **NORedge** for close work - both are
steel drawing board edges

for data check with your dealer or write
NEAR-NORTH GUILD Chicago, Ill.

2 HANDY GUIDES



COLOR SELECTOR...
takes guesswork out
of specifying fluo-
rescent color for
your silk screen dis-
plays and painted
bulletins.

COLOR CARD... con-
tains samples and
suggestions for using Velva-Glo fluo-
rescent papers and cardboards.

Write for yours **TODAY**
RADIANT COLOR CO.

830 Isabella St., Oakland 7, Calif.

Manufacturers of **VELVA-GLO®**
Fluorescent Papers • Cardboards
Screen Colors • Bulletin Colors
Signcloth

In Chicago

STA surveys the field — on income, personal data,

attitudes, professional habits

The Society of Typographic Arts turned Kinsey briefly and sent out a 90 question survey to graphic designers, ADs, illustrators, industrial designer, professors, layout artists, studio owners, salesmen and others in the Chicago commercial art market. 268 replies showed the average AD earns from \$10,000 to \$15,000 salary, drives a '55 Olds but would like a '56 Lincoln, has been working professionally 20 years, spends 25% of his time in conferences, gets creative satisfaction out of 40% of his work, lives in a traditional home with contemporary furniture and watches TV 10 hours a week. He reads the Chicago Tribune, is a member of the Art Directors Club and more read Art Direction than any other of the 15 professional magazines listed. Graphis and Art Direction were also voted the two magazines benefitting not only ADs but all groups surveyed the most.

The survey covered personal data aside from income, including marital status, religion and politics and is broken down for each job classification. 212 of the 268 replying live in the North Central states. 227 are married and two children seem most popular. 175 are Protestant, 34 Catholic, 27 Jewish, and 33 list no preference. 134 attend church at least once a month and 133 don't. 119 are Republican, 47 Democratic, 91 independent, 141 belong to the Art Directors Club and 114 to the STA, leading all other professional groups by a wide margin. 189 own their own home. The Chicago Daily News is the preferred newspaper with the Tribune a close second. Life is almost universally read (by 223) with

Time second best read by 126. Most popular car is Lincoln (34) and then Cadillac (29). 226 have TV sets. 167 are salaried but only 89 prefer it that way. Incomes ranged from under \$5000 (21) to over \$30,000 (10), with 88 in the \$5-10,000 bracket and 86 in the \$10-15,000 bracket.

Of the freelancers 6 out of 7 work directly, only one of seven having an agent.

60% of the freelancers add a percentage to outside purchases made for clients. 134 consider themselves primarily artists, 60 think of themselves first as businessmen, while 27 think of themselves as both. The great majority sell all rights to their work. One-third of the freelancers said their wives or husbands helped with their work.

Most (143) are satisfied with their earnings as compared to doctors, lawyers, engineers and other professionals. 115 said they were not satisfied. From 25% to 50% of the job time seemed most usual for "idea Getting." 198 had attended art school. Of the schools rated best three led the pack in this order: Art Center, L. A.; Institute of Design, Chicago; Pratt, Brooklyn.

The three people considered top in the field were regarded as Paul Rand, Leo Lionni, and Lester Beall (112 persons were listed). Others ranking highly included Bob Gage, Will Burtin, Jack Tinker and Saul Bass.

All but four enter some exhibits annually with most entering one or two but many entering from 5 to 20. 192 said the hanging fee is not a deterrent.

On the other hand 158 feel hanging their work shown is not a gauge of pro-

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fessional competence. Preferred show to be included in is the N. Y. Art Directors (76) followed by STA (31) and Chicago Art Directors (26). Few (21) admitted that possibility of being in a show influenced the work done. 187 felt that the best work in the field is being done in the United States with 21 votes going to Germany and to Switzerland. 243 feel their occupation is a profession and not a trade and more than half relate their leisure time activities to their profession. Most popular hobbies are painting, music and photography. The majority are happy in their work and feel a professional kinship

with others in the field. 216 are interested in activities that seek to enhance the status of the arts and 200 contribute their professional skills to their community projects.

As a payoff, 159 say they would do it all over again if they had the chance and 217 would encourage their son or daughter to select a career in the same field as their own.

STA notes

Typography, photography and prints from the Yale School of Architecture and Design were on display at the Chi-

cago Tribune Galleries mid-April thru mid-May . . . at the same time the STA Normandy House Gallery featured London transport posters of the past 50 years. This was the first of the current STA series featuring art produced outside the United States . . . this year marks inaugural of a non-resident members exhibition. All non-resident members are asked to send in two examples of their best work in the past year. Show will be at annual meeting in June and some will be put onto slides for a travelling show. For use of slides, contact Anne Sumner, STA, 100 East Ohio St., Chicago 11.

Talens
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better for
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MECHANICALS
OPAQUING
RETOUCHING
AIR BRUSHING
SILHOUETTING
LETTERING
CORRECTIONS . . .

because it's
SMOOTHER!
WHITER!
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WORLD'S FINEST ALL PURPOSE COMMERCIAL WHITE

1/2" x 3" tube 25¢
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Ask your favorite dealer, or write
TALENS & SON, INC.
UNION, NEW JERSEY



Continuous tone
positives on glass
or paper, photo-
composing, etc.
from art or color
transparencies, either
facsimile or extensive
alterations of color

**Peterm COLOR
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149 WEST 54th STREET

Circle 7-1747

Quality

FOR YOUR
EXACTING
JOBS...
MATTES
GLOSSY
STIPPLE for 7K
WATER COLOR

STATS

4 PLANTS
IN
439 FIFTH AVE
199 MADISON AVE
241 EAST 44th ST.
7 EAST 47th ST.

AMERICAN BLUEPRINT CO., Inc.
7 EAST 47th STREET • PLAZA 1-2240 • NEW YORK

(U. S. 1952)

DAN C. MILLER STUDIOS

LETTERING
RETUCHING
MECHANICALS
ELECTROFORMS
LAYOUT & DESIGN
CARICATURES & SKETCHES

**STILL-LIFE PRODUCT &
MERCHANDISE ILLUSTRATIONS**

15 WEST 45th STREET NEW YORK 36, N. Y.

MR

(continued from page 26)

This, plainly, takes us back where we started. People are unable or unwilling to reveal themselves and their workings even if we try to divert their attention with tricky pictures and stories.

There is sharp contrast between the hopeful but cautious clinicians who developed projective testing and the boastful claims made for it by the MR borrowers. Here and there, among other claims made in the writings for the eye of the business executive, there is the implication that he had better jump on the bandwagon, that in MR lies the future, and that the Government is far ahead of him in recognizing this. It is true, in fact, that both the Army and Air Force have tried projective techniques. It is also true that they found these techniques useless for predicting qualities of leadership or potentialities as pilots.¹¹

Test atmosphere is wrong

Any doubts raised about the value of projective techniques should be intensified by observations of MR. For even if clinical psychologists had developed

TOP WEST COAST STUDIO WANTS: Junior Advertising Designer & Layout Man to work with Los Angeles' top designing talent. Maximum security & growth—unusual opportunities. Must be creative, have at least 2 yrs. experience in layout & design, must be able to render chalk composites well. Send resume and not more than 3 samples (prints OK—will be returned) to Hazel Clements 2861 W. 7th St., Los Angeles 5, Calif. Our employees know of this ad.

way's standard viewers

Used by nearly all New York
area color plate makers.
For information:
Chappaqua, N. Y.



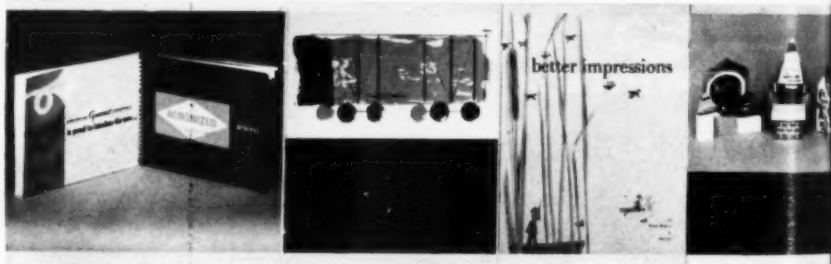
irving berlin
inc.

ARTISTS' & DRAWING MATERIALS

719 Eighth Avenue • New York 19, N. Y.

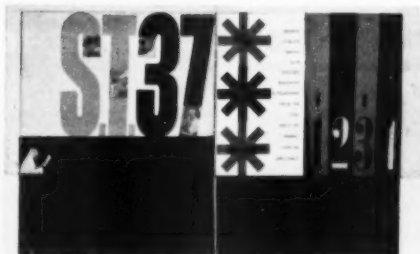
CIRCLE 6-6350

1956 ART AWARD RECIPIENTS



21ST ANNUAL EXHIBIT OF ADVERTISING AND EDITORIAL ART • THE AMERICAN INSTITUTE

DESIGN EXCELLENCE



35TH NATIONAL EXHIBIT OF ADVERTISING ART • THE AMERICAN INSTITUTE

TRACE

YELLOW
RED
BLUE
GRAPHITE

Without hand-made transfer sheets — by using SARAL... the new grease-free, precision-made tracing paper. It produces a line that erases easily, can be directly overlaid with INK or WASH, and comes in a handy tear-off dispenser box.

SARAL

TRANSFER TRACING PAPER

ASK FOR IT AT YOUR STORE!

NATIONAL DISTRIBUTORS

Winsor & Newton, Inc. • M. Grumbacher, Inc.
Craftint Mfg. Co.

stanley

specialists in mechanicals and package design

goldstein

154 Nassau Street, N.Y.C. 38 • WOrth 2-2845

studio

J.J. HERMAN LETTERING

LE 2-6774

MR

an excellent tool for market research, it has been badly employed and sadly abused by the borrowers. It is as if a serious attempt at seeking scientific knowledge were turned into a parlor game. But how could it be otherwise? What market research firm could administer a Thematic Apperception test or a sound variation of it in a few minutes on the door step or in the parlor, to a distracted housewife? And which would then engage in the controlled experimentation and other kinds of psychological research required to validate test results? Proper administration of a projective test requires an unhurried and relaxed atmosphere. A large number of carefully selected, standardized and drawn pictures should be used. Interpretation of two or three pictures by themselves is generally unacceptable. Analysis of the test involves the search for consistent pattern through many pictures.¹² Generally speaking, neither the interviewers nor analysts of commercial market research firms are qualified to do the job. For the most part their borrowing has been confined to the impressive sounding names and aims of the test.

(continued next month)

Quality
FLEXICHROME
Printers



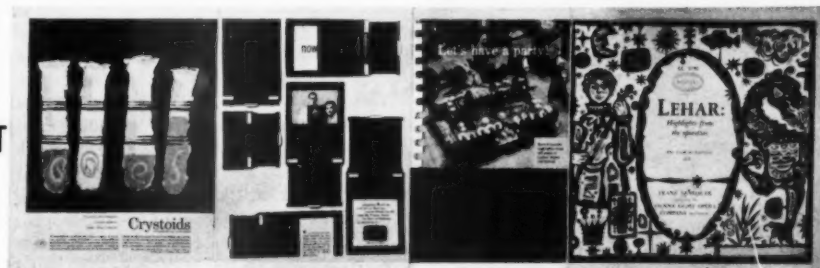
**SERVICE
DEPENDABILITY
UNLIMITED PRINT SIZE**

**SAVE TIME WITH
THE RIGHT PRINT**

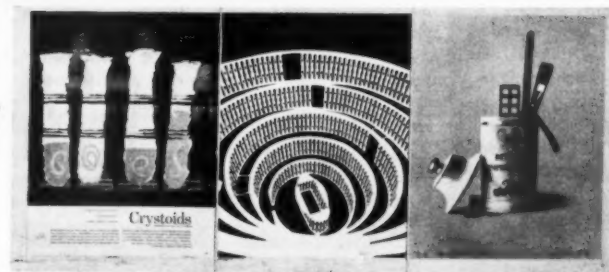
TECH PHOTO LABS.

14 EAST 39th ST., N.Y.C. • MU 3-5052

PHILADELPHIA GRAPHIC ARTS EXHIBIT



OF GRAPHIC ARTS • SECOND ANNUAL AWARDS OF TYPOGRAPHIC



FROM THE PORTFOLIO OF



270 park ave
new york
2009 chestnut st
philadelphia

Enormous Stock Color Files

*We've
focused
on every
subject*

Camera Clix: *stock color photos*

Animals
Children
City Views
Farming
Floral
Girls
Historical
Human Interest
Landscapes
Paintings
Religious and
non-Religious
Sports

Camera Clix

19 WEST 44th ST., NEW YORK 36
MUrray Hill 7-6112

trade talk

ART DIRECTORS ATLANTA: Howard Thomas' painting

Festival 41 won first prize in the Atlanta Paper Co.-sponsored Painting of the Year competition and exhibit in the galleries of the Atlanta Art Association... CHICAGO: Lois Oertel is now with Clinton E. Frank, Inc. as asst. AD. She was formerly with Henry Hempstead... At Robertson, Buckley & Gotsch is John H. Beck, AD, who came from Frank C. Nahser... John Moment is AD at Campbell-Ewald... Ernest Allen, who was director of experimental graphic projects and group art director at Needham, Louis & Brorby, is now AD at Tatham-Laird... Edwin Wentz has been appointed AD of Waldie & Briggs, Inc. He was formerly AD at J. R. Pershall Co... AD Helmut Boenisch, whom Wentz replaced at Waldie and Briggs, was named vice president, creative services, last December... Dade Ellison, who was supervising AD at Gourfain-Cobb, is now vice president in charge of creative planning...

DETROIT: Art staffer Fred Simper moved up to become AD at MacManus, John & Adams, Bloomfield Hills... At same agency, Craig Bowen became AD in charge of packaged goods group... And, there, too, is Richard LaVoy, as promotion AD... John W. Carmichael now with D. P. Brother... MINNE-

APOLIS: Del R. Neitzel sold his studio and is now freelancing... NEWARK: Thomas Ruzicka, AD now at Bell Telephone, came from Baltimore office of Joseph Katz. Before changing to Bell, he worked at Katz New York office a month... NEW YORK: Albert W. Metzger who was AD at Alexander Smith, Inc., is now account executive at Donahue & Coe... AD now at Brisacher, Wheeler & Staff is Ervin W. Chips... Ralph E. Becker is managing art director at Ellen Christopher Co... Formerly at Lever Brothers, Kenneth B. Walsh is now AD at Vogue Advertising...

At Career Publications: Michael Scott appointed AD and Arthur B. Lee consulting type director... Lee is also sitting in for Ray Konrad at Erwin, Wasey & Co., while Konrad tours Europe... R. Rhine Brown is new AD at Ted Bernstein Associates, coming here from Steller, Millar & Lester, Los Angeles... Arnold Copeland, who formerly had his own studio specializing in sales promotion, is now with Kudner Agency as AD for sales promotion... Lt. Col. William McK. Spierer, AD at Ethyl Corp., is head of a new information and education unit for Army Reserve officers in advertising, PR and publishing, who want to build up promotion and retirement credit... Hans Sauer, who was senior vice president and executive AD at Lennen & Newell, joined D'Arcy as vp and AD... Robert MacDonald, president of the Artists Guild of New York, is now freelancing and a consultant AD

and designer at 1810 Cortelyou Road, Brooklyn, UL 6-8910... Sidney Koblenz is now AD of Emerson Radio and Phonograph... Alex B. Kenne, AD at Rose-Martin, is now also a vp... Joseph H. Forrester, who was AD at Charles Bowes, is now with Erwin, Wasey & Co... Charles F. Miller, is now AD at G. M. Basford, leaving AD post at Emil Mogul... William T. Murphy, who was AD at E. T. Howard, is now in the same post with John Mather Lupton... Mark B. Seelen, vice president and general AD of Outdoor Advertising Inc., has retired... C. J. LaRoche & Co. has named Folke Lidbeck vp in charge of art dept... Nicholas Geraci is AD at Grey... Bill Bowman, who was AD at Doyle Dane Bernbach, and Ben Spiegel, who was AD at Grey, switched jobs... Cliff Line, consulting AD, has moved from 27 W. 10 St. to 157 E. 48, PL 9-5321... SAN FRANCISCO: AD John Feeley at Charles P. Johnson, came from McCann-Erickson... William Nellor left Cole & Weber, Seattle, for San Francisco and Botsford, Constantine & Gardner... Dick Ewen, designer and AD with the Academy of Advertising & Art, is conducting a class in "Thinking Off the Top of Your Head"... Fred Ludekens is associate creative director at Foote, Cone & Belding now... Fairfax Cone, president of the agency, is sharing this responsibility with Ludekens... Dick Hovis, formerly at Kenyon & Eckhardt, left for New York... Gordon Brusstar returned from Detroit and is illustrating for Chevrolet... Pres. Philhower, AD at J. Walter Thompson, left for Hawaii to do TV...

ART & DESIGN BOSTON: Work by Arthur Griffin, Hend

Cartier-Bresson, Ewing Krainin and Arnold Newman was included in the Holiday magazine 10th anniversary party held here at the Statler... BROOKFIELD CENTER, CONN.: Carl Le Vander left the New York studio of Chenault where he was AD, for a design post with the Lester Beall group here... BROOKLINE, MASS.: Harold B. Lewis is president of the American branch of Photo International, the overseas division of World Photo Coverage, London, which has opened a North American branch here. Allan Barnett is creative director of the branch... CHICAGO: Harold L. Zachman has joined Bundy-Freiday Studio, Inc. as a sales rep. He was formerly with Tempo... Joe M. Namara has been promoted to vice president at Kling Studios... A folder which was produced by Stevens-Gross Studios for Lee Paper is being sent out by the studio as a promotion piece. Designed by Russ Maxwell, the color folder features four commercial illustrations plus a landscape on the

JOHN HOPPIN
general manager
E. E. McGUIRE
J. E. NORTHMORE
AL GRAHN
photographers
TOM BYRNE
styling consultant
WILLIAM HASSARD
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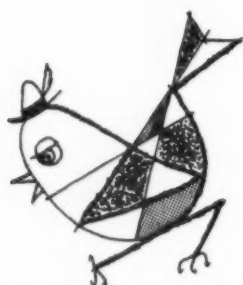


Adams, Frank	Holman, Bill	Price, Garrett
Addams, Charles	Hunt, Stan	Price, George
Baker, George	Irvin, Rea	Rea, Gardner
Barlow, Perry	Johnson, Crockett	Reynolds, Larry
Barlow, Tony	Keller, Reamer	Richter, Mischa
Boltinoff, Henry	Ketcham, Hank	Smith, (Claude)
Caplan, Irwin	Key, Ted	Smits, Ton
Cavalli, Dick	Kraus, Bob	Soglow, Otto
Darrow, Whitney	Martin, C. E. (CEM)	Steig, William
Day, Chon	Modell, Frank	Stein, Ralph
Decker, Richard	Mullin, Willard	Syverson, Henry
Dedini, Eldon	Nofziger, Ed	Taylor, Richard
Drucker, Boris	O'Brian, Bill	Thompson, Ben
Farris, Joe	Owen, Frank	Tobey, Barney
Goldberg, Rube	Paplow, Bob	Tobin, Don
Hershfield, Leo	Partch, Virgil	Wiseman, Bernie
Hoff, Syd		Wolf, George

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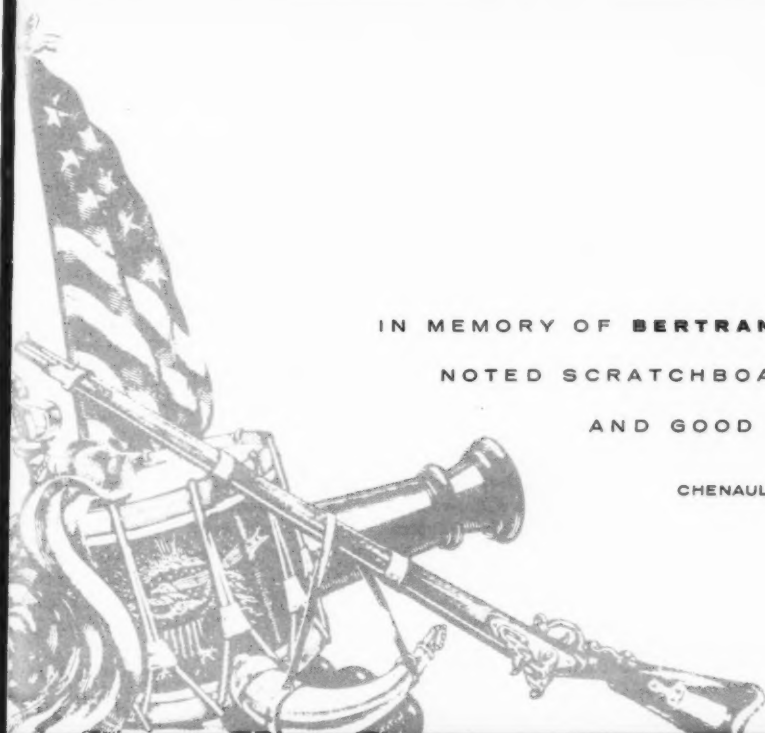
L. ZOREF, associate

10 E. 46 St., N. Y. 17, MU 7-2595

trade talk

cover. Title of the folder is The Use of Fine Art in Commercial Illustration. Illustrator is **Paul Wehr**, who is active in both commercial and fine art fields . . . **DETROIT:** Clarke Sutton Carmack Inc. has changed the firm name to **Sutton-Carmack/Associates, Inc.** . . . **LOS ANGELES:** **Outdoor Advertising, Inc.**, has changed address to 3625 W. Sixth St., LA 5, DUnkirk 8-1261 . . . Model Industries Association presented a special award to a display prepared for Revell, Inc., manufacturers of scale model plastic hobby kits. The display, a put-together and painted 18½-inch model of the U.S.S. Constitution ("Old Ironsides") revolves on a turntable at the front, demonstrating how the kit looks when assembled. Behind the model is a full-color reproduction of the battle between the "Old Ironsides" and the "Guerrieri." **S. J. Smith** and **Herb Johnson**, through Carter and Galantin, created the display. Design and execution of the artwork was prepared by **Wesco-Arts** and color photography was produced by **Emil Cubel** . . . The Second West Coast Showing of Original Art for Advertising was presented by **Fred Kopp Advertising Art of LA** and **Charles E. Cooper, Inc.** of New York at the Chouinard Art Institute . . . Exhibitors included 42 editorial and advertising artists . . . Two of **Allen Lazarof's** stationery designs will be included in the British graphic arts annual, *Modern Publicity*, to be distributed this month . . . **MINNEAPOLIS:** **Knox Reeves Advertising, Inc.** has inaugurated an art gallery at the company's office lobby. **Loren Herder**, head AD for the firm, says one-man shows will change each month and will come from all over the country. First show was by **George Runge**, freelance watercolorist, and president of the Society of Artists and Art Directors, vp of the AD club, and formerly AD for McCord Co. . . . **NEW YORK:** Mr. and Mrs. **Stephan C. Lion** of Mt. Kisco (he is **Stephan Lion, Inc.**, artists' rep. of New York) have a son, named **Ronald Kurt**, to add to their growing family. Already have two girls, **Karina**, 4½ and **Nicole**, 2½ . . . Hollywood photographer **Paul A. Hesse** has appointed Perkins and Lavaty as agent for areas east of Chicago . . . **Ken Olsen** now has his own studio at 44 W. 44 St., room 915, MU 7-8658. Does creative advertising design, layout to finish. He recently left J. C. Martin Studio where he was AD, then he did freelance . . . Also has been AD for Bozell and Jacobs, and has acted as consulting AD . . . **Steven Vegh, Jr.**, freelance artist, has been accepted as a member of Director's Art Institute. He was designer of the Third Annual Sales Aids Show folder, done for Advertising Trades Institute. Also did the mechanicals. **Bernard Gelman** of Arrow Graphic Corp. said the folder sold him on exhibiting in the show

. . . **Art Paul**, former TV script writer and cartoon gagman, is manager of a new cartoon agency, **Laughs Unlimited**, 106 W. 45 St., JU 2-0373. The agency will sell cartoons and humor to ad agencies . . . **Archer Ames Associates** moved to larger quarters at 16 E. 52 St., MU 8-3240. The studio specializes in b/w and color retouching, using latest techniques. Studio penthouse is air conditioned, skylighted. Associates are **Archer Ames**, **Sam Cooper**, **Edward Kane**, **John Porzio**, and staff . . . **Pinney & Beecher**, commercial photography, art and design, have moved to 149 E. 69 St. . . . **Herschel Z. Deutsch & Co.** moved to 30 E. 60th St. . . . And **Gottschaldt & Associates** moved to 2505 Ponce de Leon Blvd., Coral Gables, Fla. . . . **Antonio Frasconi**, well known graphic artist and a leader in wood-cut printing, has started work in a new media. He is doing two large murals commissioned by **Intramural, Inc.** for lobbies at 50 Sutton Pl. **Intramural** is designing and decorating the public area. The panels will be executed on canvas in the wood block technique. Theme to be land and sea. Colors to be predominantly b/w plus some earth and ochre tones . . . **H. Robert Mandel**, prominent in real estate, will have a show of oils at the Federation for Handicapped Building, 211 W. 14 St., through Oct. 31. During June his show was on view at the Jackson Square branch of the New York Public Library . . . Mandel is a member of the Village Art Center Advisory Council. Studied at Art Students' League, and with **Sol Wilson**, **Carlos Egas** and **Gregorio Prestopino** (latter two of the New School) and with **Victor D'Amico** of the Museum of Modern Art . . . **Albro F. Downe**, assistant director of package design dept. at Lippincott and Margulies, has been upped to director of the dept. He replaced **Norman A. Schoelles** who has been appointed vp in charge of package planning . . . **Miss Dee Knapp**, formerly with the Museum of Modern Art and the Ladies' Home Journal, has joined the New York office of Odhams Press, Ltd., of England, where she will be art buyer . . . **Henry F. Callahan** has been named director of display and visual presentation for all Saks Fifth Avenue stores . . . He was formerly visual sales and design consultant for Schenley Industries and at one time display director of Lord & Taylor . . . **Graphics Institute** has named **Joseph Schutman** assistant director, **Lamartine Le Goulon** AD, and **Elena Beck** art dept. manager. Schutman was formerly research director and account exec. Le Goulon has been a designer with Associated American Artists . . . **Miss Beck** has been a member of the art dept. since 1944 . . . **Dave Rosen** has joined the staff of Concord Artists



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Art Direction / The Magazine of Creative Advertising / July 1956

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trade talk

Materials, 190 Lexington, LE 2-3740 . . . **Jacques Ducas Studios** now at larger quarters, 112 E. 31 St., MU 3-3141. They specialize in presentations . . . At Lester Rossin Associates: **Roland Rodegast**, designer-illustrator, and **Robert Smith**, AD, came from St. Louis to join firm . . . Smith will be AD on the Lederle account . . . **Associated American Artists** are now at 712 Fifth Ave. . . . **Lynn Studios**, advertising artists, have moved to 1 E. 42 St., for larger quarters. MU 7-4486. Principals are **Maurice Lynn** and **John Palatella** . . . Eberhard Faber Pencil Co. of Brooklyn was the only pencil manufacturer to win an award at the Sixth Lithographic Awards Competition of the Lithographers National Association. The citation was for the packaging for its Nupastel-Colorama Combination Assortment. **David Maxwell** was the designer. Lithographer was **I. Kunin, Inc.** . . . **Les Thompson** and **Gilbert Miller**, men's fashion illustrators, are now at 14 W. 48 St., CO 5-3175 . . . A new fashion photography studio, **Dennis-Gerber, Inc.**, has opened at the Belmont-Plaza penthouse, Lexington and 49th. PL 3-4441. Principals are **Dick Dennis**, **Herman Gerber** and **Carol Hilton Gerber** . . . **Ralph Castenir** and **Jerry Cavallo** have merged, forming The C Studio, at 2 W. 46, PL 7-2019. Service include illustration, flexichrome, TV art . . . **Jim Fannon**, **Hal Sandak** and **Vic Sandak** (Fannon & Sandak, Inc.) have moved their advertising art studio to 22 W. 48, NYC 36, PL 7-6275 . . . Also at new address: **Hal Zamboni and Associates**, at 107 E. 38 St. (between Park and Lex.) Phone is MU 3-4837 . . . **Transfilm** won two awards for films made for life insurance companies. "Dear Mrs. Calvin," produced for New York Life, received a Gold Award at the annual American Film Assembly slidefilm competition. Second one was produced for 10 different companies in conjunction with Reply-O-Letter, a direct mail agency. This received an award from the National Visual Presentation Association . . . **Jack Donovan** was AD for both . . . **Alfred Henry**, specializing in mechanicals, has moved to 299 Madison, where he has larger quarters. OX 7-5316 . . . Another mover — **Sidney Gold**, who does still life, jewelry and retouching, to 673 Fifth Ave., TE 2-8876 (formerly at 7 W. 44) . . . **Photocopy, Inc.** has enlarged quarters at 6 E. 46 St. for copy and screen velox dept. . . . **Wallachs** has complimented the Hathaway Shirt ad (the no-copy one) with its all-copy ad in these words: we think it's a fine idea and we hope it spreads . . . most copy, if eliminated, would never be missed . . . and advertising as a whole would be a lot more attractive if art directors were given more scope and fewer restrictions . . . **Stevan**

Dohanos, artist known largely for his Saturday Evening Post covers, has contributed a poster to the 1956 United Community Campaigns of America. His work, a painting of an appealing child being helped by the supporting hands of a woman, is to be the theme of the campaign . . . **OAKLAND: Joe Kennedy**, AD, layout and design, moved from 1706 Broadway to 656 31st St., Oakland 9 . . . **PARIS: A** series of 10 posters produced for Air France, under **Jean Carlu**, president of Alliance Graphique Internationale, as AD, did not portray themes with slogans or with aircraft. Rather, 10 leading display artists used animals, people, monuments or scenes to evoke the land or continent treated in the themes which were, "Air France, the largest airline network in the world" and "An Invitation to Travel." . . . **PHILADELPHIA: News** from N. W. Ayer: New member of Art Bureau is **Frank X. Farrell**, who has been art supervisor at Pagano Studios in New York . . . **Virginia B. Budd** has joined Production Department. For the past year she has been a sales-service assistant at station WRCV-TV. . . . **D. Theodore Brownworth** has transferred from Production Department to Plans-Merchandising . . . **Mel Richman Studios** has taken over the entire building at present address, 2009 Chestnut, giving them 11,000 sq. ft. for art operation . . . **SAN FRANCISCO: J. Walter Thompson** has gallery space available at offices, 320 California St., for artists and services wishing to exhibit . . . **Landphere & Associates** moved to 215 Kearny St. Will have roof garden . . . **Lou Macouillard's** show at Rotunda Gallery, City of Paris, featured paintings of the South Seas—impressions of his trip there . . . **WASHINGTON: George Geygan**, who had been freelancing in New York, is now with Walton and Hoke . . . **John Kennedy** has joined the staff of Art Designers Inc. . . . Still retains membership in Rochester AD club, though . . . **Dorothy Fall** has left Kal, Ehrlich and Merrick for **Will Anderson's** Graphics Group at UHS . . . **Bill Sholar** is new director of National Art School . . . Art Designers Studios has incorporated. New name therefore—**Art Designers, Inc.** . . . Officers: **Henry Bauill**, president; **Robert Valosio**, vice president; **Jack Hirose**, secretary-treasurer; **Will Wells**, general manager; **Dan Hasson**, sales manager; and **Roy Teller**, AD . . .

DEATHS **Ruzzle Green**, 63, after a prolonged illness, in New York. Twenty-five years in photography and allied fields in New York, he was a member of Harry Watts Photographic Studios, Inc. for 13 years. Previous to his association with this firm, he had been art editor of Harper's

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Bazaar . . . **G. LeRoy Kemp**, 56, of a heart attack in Rochester, N. Y. Founder and director of the Kemp Research Organization and national marketing analyst, Kemp had been from 1948 to 1953 vp and director of research for Rumrill Advertising Agency where he developed a large research organization. He was first president and co-founder of the Rochester chapter of the American Marketing Assn. and belonged to many organizations in the advertising field . . .

PHOTOGRAPHY Conrad Elger, fashion photographer, Dave Hecht, illustrative photographer, and Stephen Fay, advertising and editorial photographer, have merged. They have a large daylight studio in Carnegie Hall, 154 W. 57 St. Phones are CO 5-8181-2, and PL 7-3717-8 . . . **Sam Lang**, president of Kurshan & Lang Color Services, announces the appointment of **Len Zoref** as vice president. Zoref will continue also as a partner in Color Reproductions, a subsidiary of K&L . . .

editorial

(continued from page 5)

through our display.

We're launching a new project . . . the first Detroit Art Director's Annual. This annual is something we've wanted for years. We found a few members who refused to say it couldn't be done . . . and by golly — they're doing it! We're certain this annual will be a prized possession in any art director's library.

This is a club which I am indeed honored to have served as president.

W. E. Connelly, President, Detroit ADC

tax talk

(continued from page 12)

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MONSEN TYPECASTER. Monsen is offering a type caster, free. Address Monsen, 509 F St., N. W., Washington 1, D. C. Also, Monsen is offering information on the company's black-on-white impressions, trans-adhesive impressions, 'round-the-clock service, transparent impressions, type selections, specialized printing, foreign language typography, typography-by-mail kit.

STATIC-GO, NEW ACROLITE SPRAY. A new product by Acrolite, Static-Go, eliminates static electricity on all printing machinery. Packaged in a handy aerosol container, the product can be sprayed on the press tympan and underpacking of the cylinder as well as on all movable parts of other machinery. The manufacturers state that Static-Go won't harm equipment, is greaseless, odorless, and nonflammable. Literature on the new product is available from Acrolite Products, Inc., 106 Ashland Ave., West Orange, N. J.

INTERTYPE FUTURA. Showings of the entire Intertype Futura family of faces for line casting machines are in a new booklet issued by Intertype Corp. The companion obliques available are also shown. Printed in black and four colors, the booklet has many specimen exhibits and shows 83 different fonts ranging in size from 6 point to 36. Copies of the booklet are available from Sales Promotion Dept., Intertype Corp., 360 Furman St., Brooklyn 1, N. Y.

GRAFLEX RIGHT-ANGLE BOOM STAND. The new All-Purpose Pic photo stand being marketed by Graflex features a right-angle boom. Stand supports photo floods, flash, or Strobflash units as well as reflectors and background drops.

ADTYPE WORKBOOK. The Adtype Workbook, said to be a new concept in type specimen books, has been published by Milton Lieberman and Herschel Rosenthal, owners of Adtype Service Co., 916 N. Formosa, Los Angeles 46. Designed to be a working tool as well as a manual, the workbook is a complete specimen book, and comes in a specially constructed metal hinged looseleaf binder.

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133. **Pictorial History of Medicine.** Dr. Otto L. Bettman, prominent in the field of picture research, compiled and authored this illustrated work on the growth of medicine, from Hippocrates down to the present day. Over 900 illustrations, some published for the first time. \$9.50.

ANNUALS

110. **Penrose Annual 1955.** Edited by R. B. Fishenden. Technical articles on new graphic arts techniques and materials, typography, art, lettering, reproduction. Illustrations show lithographs, posters, examples of typography and layout, art and illustrations. There are 23 inserts of letterheads, book and publication covers and pages, menus, Bible pages. \$8.50.

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130. **Seventh Annual of Advertising and Editorial Art.** The Art Directors Club, Toronto. Burns & MacEachern, Toronto. The complete 1955 Toronto Art Directors Show, a wide representation of Canadian graphic art. Indices to advertisers represented, artists, art directors and publications. \$6.50.

ART

131. **Catalogue of Colour Reproductions of Paintings Prior to 1860.** 3rd edition. Lists and illustrates 641 reproductions, plus notes on where available. Lists of publishers, printers and artists. \$3.50.

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87. **Advertising Layout.** William Longyear. An informative and stimulating explanation on how to create ad layouts that make people stop, look and read. Illustrations are from best current practice. Discusses layout problems for each media. \$6.50.

102. **Layout File** by Harry B. Coffin. Idea starters for the designer, advertiser and buyer of printing. There are 1,333 sketches to illustrate some of the layout styles that might be used for mailings, catalogs, folders, posters, displays, etc. Reprinted from American Printer. \$2.00.

107. **101 Usable Publication Layouts by Butler, Likeness & Kordek.** Practical handbook on publication layout with 101 illustrations of single page layout situations and problems, with and without illustrations. Each is evaluated briefly. \$3.75.

126. **Practical Handbook on Double-Spreads in Publication Layout by Butler, Likeness and Kordek.** Fourth in a series of handbooks on publication layout. Illustrates and discusses problems and techniques in double-spread layouts. 92 pages. Paper back. \$3.75.

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124. **The Letterhead, History and Progress.** Ernst Lehner. Collection of actual letterhead samples in hardcover, spiral-bound book. Plus history of the art and 128 historical illustrations. \$9.50.

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101. **The Technique of Advertising Production.** Thomas Blaine Stanley. Second Edition. Up-to-date revision of a basic text which is packed with practical data, charts, diagrams and tables. A good reference book for both the student and art and production personnel. Indexed. \$6.75.

118. **Color by Overprinting** by Donald E. Cooke. This is a complete guidebook in the art and printing techniques employing transparent inks in multiple combinations. It is illustrated with 495 three- and four-color groupings of eleven basic inks plus 44 pages of pictorial application of the medium. It is fully annotated for reference of artists, printers, engravers, art directors and editors in the book, magazine, advertising and graphic arts field. \$25.

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31. **Designing for TV,** Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.

GENERAL

79. **Commercial Art as a Business.** Fred C. Radewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.

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ART IN COINAGE. The Aesthetics of Money from Greece to the Present Day. C. H. V. Sutherland, M.A., D.Litt. Philosophical Library. \$7.50.

Coins as miniature works of art, with 140 illustrated, is the subject of this 223-page book which includes an index and a thorough explanation of all plates used. The subject is treated from the historical and artistic viewpoints, with technical points of craftsmanship discussed. The author, who has written widely on Greek, Roman and English coinage, is in charge of Oxford university's coin collection at Ashmolean museum. He has been president of the Royal Numismatic Society, receiving its medal in 1954. He was awarded the medal of the American Numismatic Society in 1950.

THE LETTERHEAD, History and Progress. Ernst Lehner. Museum Books. New York. \$9.50.

A collection of actual letterhead samples, designed by outstanding artists and typographers, plus 128 historical reproductions are included in this hardcover, spiralbound book. Ronald Clyne designed the cover. The author, long an expert in applied graphic art, has traced the history of his subject from early monastic manuscript titles, illustrated, to modern European and American designers.

SEASCAPES & LANDSCAPES IN WATERCOLOR. With Nineteen Articles and One Hundred Illustrations. Edited by Norman Kent, N. A. Watson-Guptill. \$7.50.

Interesting in its editorial format, this book precedes each evaluation of an artist's work with a brief biographical sketch, the following evaluation given largely by the artist himself. About four examples are chosen to represent each painter, one example being a color plate. Kent, editor of American Artist, has chosen 19 watercolorists for this volume said by the publishers to be a companion book to Watercolor Methods.

HISTORY OF THE CROATIAN PEOPLE. Volume 1. Francis R. Prevaden. Philosophical Library. \$7.50.

This scholarly but easy-reading work on the Croats is of interest to artists because of the photographs of Croatian painting, architecture, scenery. The work deals with the Croatian people from their arrival on the shores of the Adriatic to the present day. This volume covers their prehistory and early period until 1397 A.D.

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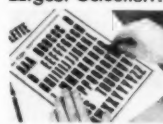
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CO-OP REKLAM. Stockholm, Sweden, Kooperativa Forbundets Bokforlag | Distribution.

A collection of examples of Swedish advertising for cooperatives. Color, b/w photographs and art are shown. One English article by Dr. Mauritz Bonow, assistant to the head of the Kooperativa forbundet and coordinator of its advertising activities, explains the role and history of Swedish cooperative advertising—not cooperative advertising as we understand it, but advertising centrally prepared and directed, used by cooperative industrial undertakings and all local consumer cooperatives, plus local advertising promoted by the larger and medium-sized consumer cooperatives. Information, price and copies may be secured from the Swedish address given above.

FOLK ART OF PRIMITIVE PEOPLES. Helmuth Bossert. Frederick A. Praeger. \$12.50.

Six hundred decorative motifs in color, forming a survey of the applied art of Africa, Asia, Australia and Oceania, North, Central and South America. An index is included.

MODELLED PORTRAIT HEADS. T. B. Huxley-Jones. The Studio Publications, Studio-Crowell, New York. \$5.

Liberally illustrated, including a generous section of full-page b/w plates exemplifying the work of sculptors in various countries and periods, this book treats how-to-do-it with all possible materials for work-in-the-round, modelled sculpture. A beautiful production, this book was made and printed in Great Britain, William Clowes and Sons, Ltd. Work-in-progress photos by Donald Murray. The author is a Fellow of the Royal Society of British Sculptors.

CATALOGUE OF COLOUR REPRODUCTIONS OF PAINTINGS PRIOR TO 1860. UNESCO. Columbia University Press. New York. Paper, \$3.50.

A third edition of the same title published in 1950, this catalogue lists and shows reproductions that are sold separately. Some 200 reproductions are added here, with notes, including where obtainable, in English, French and Spanish. Total number of reproductions listed in this series now comes to 641. Lists of publishers, printers and artists are added aids. Charles Sterling, curator of the Department of Paintings and Drawings, Musée de Louvre, Paris, is the author of an introduction which discusses problems encountered in reproduction.

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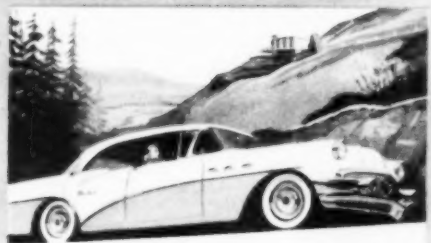
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